ELEMENTS OF HINDU ICONOGRAPHY.

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BY

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MISCELLANEOUS ASPECTS OF SIVA:—

Sadasivamurti and Mahasadasivamurti, Panchabrahmas or Isanadayah, Mahesamurti, Ekadasa Rudras, Vidyesvaras, Murtyashtaka and Local Legends and Images based upon Mahatmyas.

MISCELLANEOUS ASPECTS OF ŚIVA.

(i) SADĀŚIVAMŪRTI AND MAHĀSADĀŚIVAMŪRTI.

THE idea implied in the positing of the two gods, the Sadāśivamūrti and the Mahāsadāśivamūrti contains within it the whole philosophy of the Śuddha-Śaiva school of Śaivaism, without an adequate understanding of which it is not possible to appreciate why Sadāśiva is held in the highest estimation by the Śaivas. It is therefore unavoidable to give a very short summary of the philosophical aspect of these two deities as gathered from the *Vātulaśuddhāgama*. According to the Śaiva-siddhāntins there are three ***tatvas*** (realities) called Śiva, Sadāśiva and Mahēśa and these are said to be respectively the ***nishkalā***, the ***sakalā-nishkalā*** and the ***sakalā***[1] aspects of god: the word *kalā* is often used in philosophy to imply the idea of limbs, members or form; we have to understand, for instance, the term *nishkalā* to mean

Sadasiva-murti.

(1) Also *sūkshma*, *sthūla-sūkshma* and *sthūla*, and *tatva*, *prabhāva* and *mūrti*.

that which has no form or limbs; in other words. an undifferentiated formless entity. Now the Śiva-tatva mentioned above is identified with the *nishkalā* aspect of the Supreme god, because in this state all created beings merge their bodies, which they had obtained for the purpose of the enjoyment of actions of the pure and impure kinds, in the primeval cause, and therein suppress all activities. In the *nishkalā* state the Supreme Being has no beginning, no limit or boundary and is pervading everywhere, is indestructible, incomparable, extremely subtle and supreme, and is unknowable by any mode of proof. At the end of an aeonic destruction, (*saṁhāra*) for the purpose of creating the *śuddha-tatvas*, the *suddha-bhuvanas*, and for the removal of dirt (*mala*) from *Yōgis*, five Saktis evolve as follows: when Śiva in his boundless mercy wills, a thousandth part of his self emerges out of him as Parāśakti; from a thousandth part of this Parāśakti comes out Ādiśakti, a thousandth part of Ādi-śakti gives rise to Ichchhāśakti; from this latter are produced in a similar manner Jñānaśakti and Kṛiyāśakti. These five Śaktis are also known as

Parāśakti=Śāntyātītaśakti,
Ādiśakti=Śāntiśakti,
Ichchhāśakti=Vidyāśakti,

Jñānaśakti=Pratishṭhāśakti and
Kṛiyāśakti=Nivṛittiśakti

in the technology of the Śaiva philosophy. Because it produces the faculty in souls of the enjoyment of *karmas* (good and bad actions) the Kṛiyāśakti is called *nivṛitti*; because it yokes to the *purusha tatvas* which are naturally inert and supremely subtle, the Jñānaśakti is called *pratishṭha*; because it understands *māyā*, the objects ushered into existence by the *māyā* and the distinction of the soul from the above two, the Ichchhāśakti is called *vidyā*; because it destroys *mala*, *māya* and *karma*, the Ādiśakti is called *śānti*; and because it is the source through which souls attain the knowledge of the *sat-chit-ānanda svarūpa* of the Supreme Being, the Parāśakti is called *śāntyātita*.(1) From the five Śaktis mentioned just now appear the five different Sadāśiva-tatvas as follows :—

1. From a tenth of Parāśakti comes the first Sadāśiva-tatva, Śivasādākhya, known also by the name of Sadāśiva; because it is born of Parāśakti and is pure, it is called Śiva; and it exists everywhere as a subtle divine light, bright as the

(1) See also verse 27, Chap. 14 of the *Yajña-khaṇḍa* of the *Sūta-saṁhitā* and the commentary thereon.

lightning and pervading the space in the universe;

2. from a tenth portion of Ādiśakti is evolved the second Ṣadāśiva-tatva, Amūrtta-sādākhya, known also as Īśāna. Because Ādiśakti, like Parāśakti, is also formless, this second *tatva* is called the *amūrtta*; that is, this is also *nishkalā*. This *sādākhya* exists as a luminous pillar whose lustre is equal to that of a crore of suns put together. This pillar is called the Divya-liṅga or the Mūla-stambha. As everything takes its origin from the *mūla-stambha* and ends finally in it, it was called the *liṅga*; (1)

3. from a tenth of Ichchhāśakti is produced the third Sadāśivatatva, Mūrttasādākhya, known also as Brahmā. Because this *tatva* has form it is called *mūrtta*; in other words it is *sakalā*. This *tatva* exists in the form of a Divyaliṅga with the brightness of fire and having flames of fire playing round it. On the top of

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(1) लयं गच्छान्ति भूतानि संहारे निखिलं यतः।
सृष्टिकाले पुनस्सृष्टिस्तस्माल्लिङ्गमुदाहृतम् ॥

Suprabhēdāgama.

this *liṅga* there is a figure with a beautiful face having three eyes, four arms and all other limbs. It carries in two out of its four hands the *paraśu* and the *mṛiga* and the remaining hands are held in the *varada* and the *abhaya* poses;

4. from a tenth part of Jñānaśakti proceeded the fourth *ṭatva*, Kartṛisādākhya, otherwise Īśvara. Because Jñāna is the characteristic of the *kartā* (doer) this *tatva* received the name Kartṛisādākhya. Usually it is believed to exist in the form of a Divyaliṅga of immeasurable lengh and girth: the characteristic quality of this *liṅga* is its crystal clearness. On this liṅga resides Śiva, the origin of all existence, in the form of a figure having four faces, twelve eyes, eight ears and arms, and two legs. In the right hands of this figure are *śūla*, *paraśu*, *khaḍga* and *abhaya*, whereas in the left ones are *pāśa*, *sarpa*, *ghaṇṭā* and *varada* and is adorned with all ornaments; and similarly
5. from a tenth part of Kṛiyāśakti emerged the fifth *tatva*, Karmasādākhya, known

also as Īśāna.[1] It is called *karma* because it is of the nature of *kṛiyā*. This *tatva* exists as the *liṅga* set upon the *pīṭha*. As the act (*karma*) of the conjunction of these two objects is the condition precedent to creation, the *tatva* received the name of Karma-sādākhya.

Each one of these *tatvas* is dependant upon its immediate predecessor; for example, the *amūrttasāda* depends upon the *śivasāda*, the *mūrtta* on the *amūrtta* and so on. Therefore, the *Karmasāda-tatva* is to be taken as containing in it all the five *sādākhyas*. The deity Īśāna representing the *Karmasāda* has a perfectly white body resembling the flower of the *kunda* (a kind of jasmine) or the full moon; having five heads adorned with *jaṭāmakuṭas*; bearing on each face three eyes, ten arms and two legs. He is standing on a *padmāsana* and keeps in his right hands the *śūla*, *paraśu*, *khaḍga*, *vajra* and *abhaya* and in the left ones the *nāga*, *pāśa*, *aṅkuśa*, *ghaṇṭa*, and *agni*. He is beautiful

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(1) The names of these five aspects corresponding to the five *sādākhyas* are usually known as Vāmadēva (=Īśa), Tatpurusha (=Īśāna), Aghōra (=Īśvara), Sadyōjāta (=Brahmā) and Īśāna (=Sadāśiva) and they face the north, east, south, west and the top respectively.

adorned with all ornaments, draped in fine clothes and is with a smiling countenance full of peacefulness. The significance of the articles in the hands of all these deities have already been explained in the Chapter on "Āyudhapurushas" in Vol. I of this work. Of the five faces of this deity, the one facing the east is that of Īśāna; that facing the south, of Īśvara; the west, of Brahmā; the north, of Īśa and the top of Sadāśiva. All ceremonials, such as installation (*sthāpana*), should be done only for the Īśāna face and not for the other faces. The other faces are meant for the meditation of those who have attained perfection in *yōga*, *mantra-siddhi*, etc. It is from these five faces the *Śaivāgamas* were given out to the world(1). From a thousandth part of this

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(1) The Āgamas that were proclaimed to the world by the Sadyōjāta-face are :—

1. Kāmikāgama,
2. Yōgajāgama,
3. Chintyāgama,
4. Kāraṇāgama and
5. Ajitāgama;

those by the Vāmadēva face are :—

1. Dīptāgama,
2. Sūkshmāgama,
3. Sahasrāgama,
4. Aṁśumānāgama and
5. Suprabhēdāgama;

Karmēśa, there came into existence Mahēśamūrti, who is the direct agent in the acts of *sṛishṭi* (creation), *sthiti* (protection) and *laya* (reabsorption): (1) he must therefore be understood as a

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those by the Aghōra face are:—

1. Vijayāgama,
2. Niśvāsāgama,
3. Svāyambhuvāgama,
4. Analāgama and
5. Vīrāgama;

those by the Tatpurusha face are:—

1. Rauravāgama,
2. Makuṭāgama,
3. Vimalāgama,
4. Chandrajñānāgama and
5. Mukhabimbāgama;

and those by the Īśāna face are:—

1. Prōdgītāgama,
2. Lalitāgama,
3. Siddhāgama,
4. Santānāgama,
5. Narasiṁhāgama,
6. Pāramēśvarāgama,
7. Kiraṇāgama and
8. Vātuḷāgama,

making in all twenty-eight in number.

(1) In connection with the five aspects of Śiva, it is interesting to compare the Śaktimaya-vyūha of Vaishṇavaism given on pp. 235—237, Vol. I, as also the five Bōdhisatvas, namely,

sakala-mūrti. It is this Mahēśamūrti that manifests himself to the devotees in different forms, performing several sports (*līlās*) as seated or standing, dancing or riding upon vehicles, as terrific (*ugra*) or pacific (*saumya*) and so on. This Mahēśa has one face set with three eyes, the head adorned with a *jaṭā-makuṭa*, four arms, and is standing on a *padmāsana*. In two of his hands are the *mṛiga* and the *paraśu* and the remaining two hands are held in the *abhaya* and the *varada* poses. The *Līlāmūrtis* of Mahēśa are twenty-five in number and they are:—

1. Chandraśēkharamūrti.
2. Umāsahita M.
3. Vṛishabhārūḍha M.
4. Nṛitta M.
5. Kalyāṇasundara M.
6. Bhikshāṭana M.
7. Kāmadahana M.
8. Kālāntaka M.
9. Tripurāntaka M.
10. Jalandharavadha M.
11. Gajāri M.

Ratnapāṇi, Vajrapāṇi, Samantabhadra, Padmapāni and Viśvapāṇi, of the Bauddha Mahāyana philosophy, who also possess similar powers and functions as their parallels in the Śaiva and Vaishṇava philosophies.

12. Vīrabhadra M.
13. Śaṅkara-Nārāyaṇa M.
14. Ardhanārīśvara M.
15. Kirāta M.
16. Kaṅkāḷa M.
17. Chaṇḍēśanugraha M.
18. Vishāpaharaṇa M.
19. Chakradāna M.
20. Vighnēśvarānugraha M.
21. Sōmāskanda M.
22. Ēkapāda M.
23. Sukhāsana M.
24. Dakshiṇāmūrti and
25. Liṅgōdbhavamūrti.

Again, from Mahēśvara were produced the following: Rudradēva who is a thousandth portion of Mahēśa; Vishṇu who is one part out of a crore of Rudra; Brahmā who is one part out of a crore of Vishṇu and the three luminaries the sun, the moon and the fire, from the three eyes of Mahēśa; the wind from his nose; *jñāna* from his mouth; Gaṇēśa from his neck; Shaṇmukha from his chest; fifty crores (!) of divine beings from his navel; and several crores (!) of *ṛishis* from his hair. Such in short is the philosophy of the five *sādākhyas*, the five *mūrtis* and the *tatvas* of the Śaiva-siddhānta.

From the above we can very well understand that Sadāśiva is the highest and the Supreme Being, formless, beyond the comprehension of any one, subtle, luminous and all pervading; not contaminated by any qualities (*guṇas*) and above all actions (*karmas*). It is from this Supreme Being all else have their origin, being and end at his will. This Sadāśiva-tatva is said to be *sakala-nishakala*, for this reason, namely:—after a cosmic destruction, a cosmic evolution has to follow; for, those souls that have not been cleansed of their dirt of actions (*karma-mala*) should be made to undergo once again worldly bondage (*saṁsāra*) thereby enabling them to rub down the effects of their bad *karmas* done in past births and accumulate in the present existence those of good *karmas* and finally be relieved of mundane existence. For the purpose of creation, the Supreme Being attempts to cause the movement of the *bindu* (sperm) and it is in this state that he is considered as *sakala-nishkala*. This abstruse conception of the Sadāśivamūrti, which the *Āgamas* themselves declare cannot be comprehended by ordinary mortals has fortunately been idolised in a material form for the benefit of men and the description of this image is found in all Śaivagamas.

The *Uttara-kāmikāgama* states that the colour of Sadāśivamūrti should be of white colour and be

standing upon a *padmāsana*. There should be five faces and the heads be adorned with *jaṭāmakuṭas*, whose *jatās* are required to be of brown colour. Sadāśiva should have ten arms; in the five right hands there should be the *śakti*, *śūla*, *khaṭvāṅga*, *abhaya* and *prasāda* (?) and in the five left ones, the *bhujaṅga* (a snake), *akshamālā*, *ḍamaru*, *nīlōt-pala* and a fruit of the *mātuḷuṅga*. Or, Sadāśiva may be conceived as having only one face set with three eyes which represent the Ichchhāśakti, the Jñānaśakti and the Kṛiyāśakti; with the Chandra-kalā (the crescent moon), which stands as a symbol of *jñāna* (wisdom), tucked up in the *jāṭamakuṭa* and adorned with all ornaments such as the *yajñōpavīta*. Manōnmanī, the Supreme goddess, should be standing by his side.

Figs. 1 and 2, Pl. CXII and Pl. CXV illustrate the description of Sadāśivamūrti. The seated figure has five heads each of which is adorned with a *jaṭā-makuṭa*; it has ten arms; one of the right hands is held in the *abhaya* pose and a correspond-ing left one in the *varada* pose. The other hands carry the *akshamālā*, *pāśa*, *khaḍga*, *ṭaṅka* (or *paraśu*), *kamaṇḍalu* and other objects not quite clear in the photograph. The standing figure (fig. 2, Pl. CXII), also possesses five heads of which the topmost has tongues of flames playing round it·

PLATE CXIII.

Fig. 1. Sadāśivamūrti: Bronze:
Collection of Mr. W. A. Beardsell, Madras.

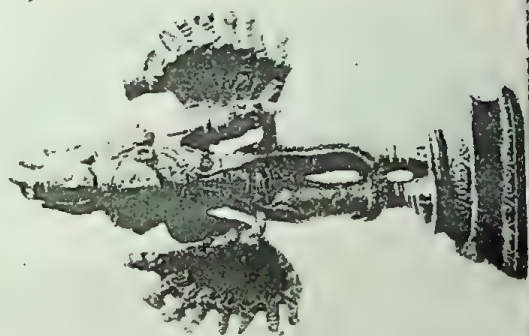
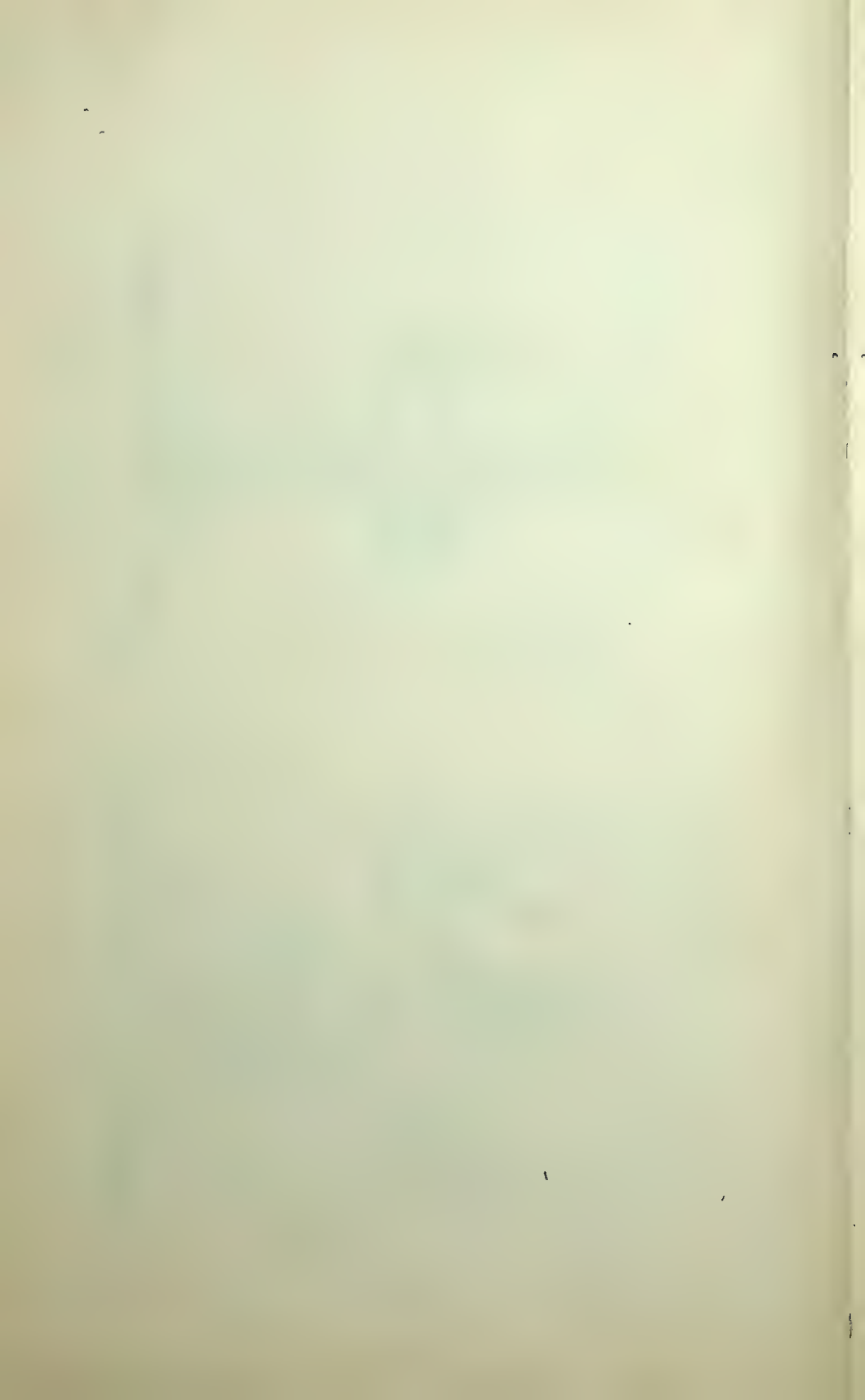



Fig. 2. Sadāśivamūrti: Bronze:
Collection of Mr. K. Kay, Madras.

Sadāśivamūrti: Stone: Elephanta (from *Viśvakarma*).

who are the lords of creation, protection, etc., are each substituted by five heads, making on the whole twenty-five; which stand for twenty-five *tatvas* of philosophy. The *Mānasāra* states that Mahāsadāśiva should be represented with twenty-five faces, having on the whole seventy-five eyes and fifty arms. The heads should be adorned with *jaṭā-makuṭas* and the ears with *kuṇḍalas*, and there should be a number of snake ornaments (*sarpālaṅkāra*). One of the hands should be held in the *abhaya* and another in the *varada* pose respectively. A representation such as this is rarely found portrayed in sculpture; one instance is found in Vaittīśvarankōyil (Tanjore District) made of brick in mortar. In this, one other peculiarity is also observable, namely the heads are arranged in tiers in arithmetical progression. The topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads. Only those heads which are on the borders of this triangle of heads could be adorned with *jaṭāmakuṭas* and they alone are actually ornamented with these in the sculpture. Surrounding the image are two flower garlands so put on as to represent a sort of *prabhāvali* Out of the large number of hands, one is held in the *abhaya* and another in the *varada* poses.

(ii) PAÑCHABRAHMĀS OR ĪŚANĀDAYAH.

The five aspects of Śiva known collectively as the Pañchabrahmās and whose individual names are Īśāna, Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta are, as we have already said, emanations from the *nishkala*-Śiva (the formless, unmanifested Parabrahma of the Vēdāntins and Vāsudeva of the same state of existence according to the Vaishṇavāgamas).

The *Pādmapurāṇa* also states that Rudra when he cried to Brahmā to give him (Rudra) names, the latter conferred, upon him the eight names Bhava, Śarva, Īśāna, Śiva, Paśupati, Bhīma, Ugra and Mahādēva. These eight aspects of Rudra became the presiding deities over the sun, the water, the fire, the earth, the air, the ether (*ākāśa*), the brāhmaṇas who had performed sacrifices and the moon respectively. The names of the consorts corresponding to these eight aspects of Śiva are Suvarchalā, Ushā, Vikēśī, Śivā, Svāhā, Diśā, Dīkshā and Rōhiṇī and those of their sons, Sanaiśchara, Śukra, Lōhitāṅga (Mars), Manōjava, Sarga, Śunda, Santāna and Budha.

The figures representing these five aspects are described in the *Āgamas*, the *Vishṇudharmōttara* and the *Rūpamaṇḍana*. The descriptions of these according to the *Āgamas* have already been given

in the summary of the Śaiva philosophy added at the beginning of this chapter.

The *Vishṇudharmōttara* states that these aspects should have each five faces and ten arms: it omits describing one aspect, which is perhaps the Īśāna considered to be above all the other four. The colours of Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta, according to this authority should be white, yellow, black and red respectively and they may also be considered to belong to the four *varṇas* (castes) namely, the Brāhmaṇa, the Kshatriya, the Vaiśya and the Sūdra. They should keep in their hands the *khaḍga, khēṭaka, dhanus, bāṇa, kamaṇḍalu, akshamālā, varada, abhaya, śūla* and *padma*.

Iśāna, according to the *Rūpamaṇḍana*, should have the colour as pure as that of the crystal; his head should be adorned with a *jaṭāmakuṭa* ornamented with the crescent moon and his hands should have the *akshamālā, triśūla, kapāla* and *abhaya*. The colour of the garment and the *yajñōpavīta* of Tatpurusha is to be yellow and in his left hand there is to be a *mātuluṅga* fruit and in the right one an *akshamālā*. The face of Aghōra should be of terrific look, set with three yellow coloured eyes and the mouth having side tusks; on the head there should be a garland

of human skulls and a snake, and snake ornaments everywhere; two snakes serving as the ear-rings, two others as *kēyūras*, one as *hāra*, one as *yajñōpavīta*, one as *kaṭisūtra* (the waist-zone), the snakes Taksha and Pushṭika as anklets, and so on; there should also be a garland composed of scorpions (*vṛiśchika*). The colour of the body of Aghōra should be blue like the *nīlōtpala*, and that of the *jaṭās*, yellow, and these should be adorned with the crescent moon. The general look of this aspect of Śiva should resemble that of Kāla (the god of death) and appear as though terrifying a host of enemies. The left hands should bear in them the *khaṭvāṅga* the *kapāla*, the *khēṭaka* and the *pāśa* while the right ones, the *triśūla*, the *paraśu*, the *khaḍga* and the *daṇḍa*. The colour of the body, the eyes, garments, the head-gear, the *yajñōpavīta*, the garland, the sandal-paste and ear-ornament of Vāmadēva should be red. As usual, the crescent moon should be adorning the *jaṭāmakuṭa* of this deity also. He should have three eyes and a prominent nose, be decorated with all ornaments and carry in his hands the *khaḍga* and the *khēṭaka*. The colour of the body, garland, sandal-paste and the garments of Sadyōjāta should be white. His head should be adorned with a *jaṭamakuṭa*, ornamented with the

crescent moon. He should have a good-looking face expressive of joy, three eyes and two arms: the two hands should be held in the *varada* and the *abhaya* poses.

The *Śrītatvanidhi* gives somewhat different descriptions of the Pañchabrahmās. For Īśāna there should be, according to this work, five faces, and four for each of the rest; each of these faces should have three eyes; the colour of Īśāna, Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta, are respectively white, golden-yellow, blue, red and white. They ought to face the top, east, south, north and west respectively. Īśāna should have in his hands *abhaya, varada* (?) (*ishṭa* in the original), *aṅkuśa, pāśa, ṭaṅkā, kapāla, ḍhakka* (a musical instrument), *akshamāla* and *śūla*. In two out of the four hands of Tatpurusha there should be *kuṭhāra* (a sort of axe) and *vidyā* (*jñāna-mudrā* or a book) and the remaining two should be held in the *abhaya* and the *varada* poses; whereas there should be the *paraśu, vēda* (a book ?), *aṅkuśa, pāśa śūla, kapāla, ḍhakka* and *akshamālā* in the hands of Aghōra. Two of Vāmadēva's hands should be held in the *varada* and the *abhaya* poses and the two remaining ones should hold in them the *akshamālā* and the *ṭaṅka*; while similarly two of those of Sadyōjāta are to be held in the *varada* and *abhaya*

poses and the two remaining ones keep the *vēdas* and the *akshamālā*. But Sadyōjāta is distinctly required to be sculptured so as to appear of greater importance than the rest.

(iii) MAHĒŚAMŪRTI.

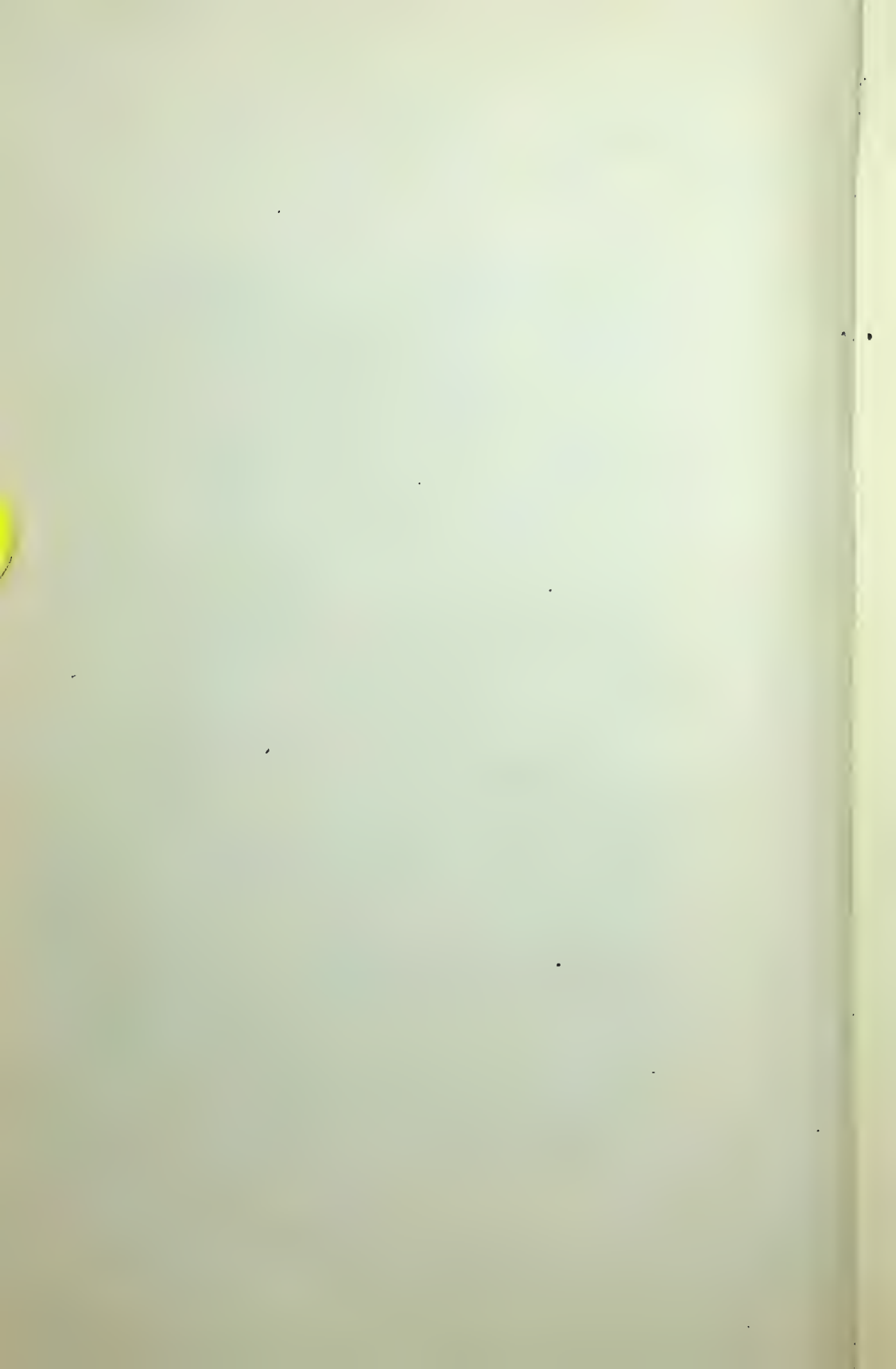
Mahēśamūrti, we have been told by the Śaivāgamas, is the fully manifested Supreme Śiva and is the cause of creation, protection and destruction. The figure of this deity is described at some length in the *Suprabhēdāgama*. It is stated therein that Mahēśa should have five heads, the faces of four of which alone should be visible ; each of these faces should possess three eyes besides a mouth, a nose and a pair of ears and should be placed above a neck each. Mahēsa should have two legs and ten arms ; two of his hands are to be held in the *varada* and the *abhaya* poses, while the remaining four right ones should keep the *śūla*, *paraśu*, *vajra* and *khaḍga* ; and the remaining left ones the *khēṭaka*, *aṅkuśa*, *pāśa* and *ghaṇṭa*. The complexion of this aspect of Śiva should be crystal clear, having the lustre of the sun, but cool as the dew or the moon ; Mahēśa must be clothed in white garments and should wear a white *yajñōpavīta* and should be adorned with all ornaments.

By his side should be the figure of Śakti also. It should have three eyes, and four arms. On the

head there should be a *karaṇḍa-makuṭa* and on the person all ornaments appropriate to women. The waist of the figure should be slender, and the pelvis broad; similarly there should be two well-developed high breasts on thē chest. Two of the hands should each hold a *nīlōtpala* and an *akshamālā*, while the other two should be kept in the *varada* and *abhaya* poses. The figure must be clothed in silk garments and must be standing on the same seat and under the same *prabhāvaḷi* as Mahēśa on his left side.

Four photographs are reproduced in illustration of the Mahēśa aspect of Śiva: the first, Pl. CXVI, is a beautiful figure of stone lying in a field opposite a ruined Śiva temple at Mēlchēri near Kāvērippākkam in the N. Arcot District. It has suffered damage at the hands of the Mussalmans during the troublous days of the contest for the succession to the Nabobship of the Karnatic. It has, as required, four faces, three of which are visible in the photograph. On the crown of the left face could be distinctly seen a big human skull and just below it is the hood of a cobra, whereas the middle head has a beautifully tied up *jāṭāmakuṭa* ornamented with jewelled discs, flower garlands and the inevitable crescent moon; at the base of this *makuṭa* may be noticed a row of five or six spherical

PLATE CXVI

Mahēśamūrti : Stone : Kāvēripākkam.

objects which appear to be the skulls composing a garland. The third eye is very clearly marked on the forehead of the central face. There are as usual *hāras*, *udarabandha* and *yajñōpavīta*. Close to the neck is also a *hāra* composed of a snake. In the unbroken right hand is visible the *ḍamaru*; one other hand seems to have held a long sword whose upper part is visible on the crown, near the human skull; this latter itself appears to be the head of the *khaṭvāṅga* held by the image in one of its right hands; for, it might be noticed that there is a base attached to the skull; and this base is the capital of the handle of the *khaṭvāṅga*. (See fig. 10, Pl. II, Vol. I.) Perhaps one hand was held in the *abhaya* pose; it is impossible to say what the remaining two other hands might have held: in the unbroken left hands are to be seen the *pāśa*, the *khēṭaka*, a *kapāla* and something which resembles a fruit. One of the left hands should also have carried a long handled object—perhaps a *triśūla* or *paraśu* (?). There are also two legs as described in our authority. The image is seated in a comparatively rare posture. The right and the left faces are pacific, while the middle face is terrific. Its circular eyes, surmounted with a pair of knitted eye-brows, its wide mouth having side tusks—all these indicate, according to the rules

of the *āgamas*, the terrific (*ugra*) aspect, which, in this instance, is that of the Aghōra face of the Mahēśa. This fine piece of sculpture belongs to the later Pallava period, perhaps to the reign of Nandivarman, son of Dantivarman (about A. D. eighth century).

The figure of Mahēśamūrti whose photograph is shown on Pl. CXIV as fig. 1 is found near the Gokak Falls in the Belgaum district. It is seated in the *yōgāsana* posture and has four faces (of which three are visible) and six arms. The front face is of the terrific aspect and the two side ones are pacific. The hands carry the *śūla*, *akshamālā*, *ḍamaru*, a fruit and some other objects not clear from the photograph.

The next illustration is the celebrated "Trimūrti" of the famous Elephanta Cave. (See Pl. CXVII.) I am of opinion that it is unmistakeably the representation of Mahēśamūrti and not of Trimūrti. My reasons therefor are:—

(1) There are no texts to be found in the whole of the *Āgamic* or the *Paurāṇic* literature which agree with this piece of sculpture.

(2) The three heads bear only *jaṭāmakuṭas* which are the characteristic head-gears of Śiva and Brahmā only. Vishṇu should, under no circumstances, wear a *jaṭāmakuṭa*, his appropriate

PLATE CXIV.

Fig. 1. Mahēśamūrti: Stone: Gokak Falls (Belgaum Dt.).

Fig. 2. Mahāsadāśivamūrti: Brick in Mortar: Vaithīśvarankōyil (Tanjore Dt.).

PLATE CXVII.

Mahēśamūrti (wrongly called Trimūrti) : Stone : Elephanta

head dress being a *kirīṭa-makuṭa*. Hence, even if it is supposed that two out of the three faces are those of Brahmā and Śiva, because they wear the *jaṭāmakuṭas*, the third cannot be identified with that of Vishṇu for the very reason that its head bears a *jaṭāmakuṭa*.

(3) Brahmā is nowhere as he is under no circumstances represented in sculpture or even in literature as possessing only one head. His figure should always be sculptured with four heads. So, the supposition that one of the heads is that of Brahmā is also clearly untenable.

(4) The descriptions of Trimūrti as found are very clearly different from these sculptured representations and have a number of material illustrations in corroboration of the description given of them in the *āgamas*. (See under Trimūrti or Ēkapādamurti below.)

(5) The central position occupied by this sculpture in the cave-temple with reference to the other manifestations of Śiva (the *līlāmūrtis*), such as those of Arddhanārīśvara, Kalyāṇasundara, Rāvaṇānugraha, Gaṅgādhara and other *mūrtis*, found surrounding him, bear incontrovertible evidence to the conclusion that the sculpture represents only the Mahēśa or the most important aspect of Śiva.

Now, the face on the left side has a severe look on its countenance, with cruel eyes, curling moustaches and a beard and a *jaṭāmakuṭa* serving as an abode for several snakes, which are seen wriggling through the *jaṭās*. The human skull ornament is also seen on the *jaṭāmakuṭa;* the ear belonging to this face has a *sarpa-kuṇḍala*, the hood of a cobra constituting it being visible. This is certainly the face that represents Aghōra-mūrti. The central face is calm and dignified. In the ears belonging to this face are to be seen *makara-kuṇḍalas*. This is perhaps the face representing Sadyōjāta. The face on the right side is also a calm and pacific one. In its ear there appears to have been a *śaṅkha-patra* which is broken, but a sufficient portion of it still remains for it to be recognized. The three different kinds of ear-ornaments are sufficient proof against the sculpture being that of Trimūrti. There are only six arms represented in the sculpture, that is, as many pairs as there are faces visible. One of the right hands carries a cobra which has its hood widened out, the hand holding it being also kept in the *sarpa-mudrā* pose; another hand appears to have been held in the *abhaya* pose or to have kept an *akshamālā*, but it is badly broken; the front left hand is seen keeping a *mātuḷuṅga*. It is not possible to say

Mahēsamūrti : Stone : Chitorgarh (Udaipur, Marwar).

what other objects are held in the other hands. Copies of this piece of sculpture are to be seen in one or two other caves at Ellora and other places. A personal study of more than one such sculpture will settle once for all the question of the identity of this image.

The next illustration comes from Chitorgarh, in the Udaipur State, Marwar (Pl. CXVIII). Though it is not a good specimen of art, it is very valuable in settling definitely the question of the nature of the image in favour of my hypothesis. In this also there are three faces, the one on the left and the central one being of a pacific and that on the right of a terrific type. The third eye is clearly visible in the centre of the forehead of all the three faces, a fact that gives the direct contradiction to the hypothesis that such figures are representations of the Trimūrtis, Brahmā, Vishṇu and Śiva. All three heads bear on them *jaṭāmakuṭas*, but that of the right head is composed of a large number of ringlets in which are seen snakes and a skull. The eyes of this face are oblique and staring and its mouth is gaping. This is surely the face of Aghōra. In this sculpture, one of the right hands is held in the *sarpa-mudrā* pose, another keeps something resembling a book (?) and the third an *akshamālā;* whereas the left hands carry a *mātuluṅga*, a *kapāla* and a *sarpa*.

A comparison of this piece of sculpture with the magnificent carving at Elephanta gives the clue to the objects that should have been held by the now broken hands of the latter sculpture.

(iv) EKĀDAŚA RUDRAS.

We have already seen how Rudra was produced from the frown of Brahmā (or Vishṇu), and how he divided into eleven minor Rudras, who went by the collective name of the Ekādaśa-Rudras. The names of these eleven emanations of Rudra, according to the *Aṁśumadbhēdāgama*, are

1. Mahādēva,
2. Śiva,
3. Śaṅkara,
4. Nīlalōhita,
5. Īśāna,
6. Vijaya,
7. Bhīma,
8. Dēvadēva,
9. Bhavōdbhava,
10. Rudra, and
11. Kapālīśa.

The general characteristics of the images of these deities are first given in the authority quoted above and in the *Śilparatna.* It is stated in these works that the images of all these aspects of Śiva should have three eyes, four arms, *jaṭāmakuṭas* and

be of white colour; they should be draped also in white clothes and be standing erect (*samabhaṅga*) on a *padmapīṭha*. They should be adorned with all ornaments and with garlands composed of all flowers and they should keep their front right hand in the *abhaya* and the front left hand in the *varada* poses, while they should carry in the back right hand the *paraśu* and in the back left hand the *mṛiga*.

The enumeration of the names of the Rudras are quite different in the *Viśvakarma-śilpa* and the *Rūpamaṇḍana*. In the former the names are given as

1. Aja,
2. Ēkapāda,
3. Ahirbudhnya,
4. Virūpāksha,
5. Rēvata,
6. Hara,
7. Bahurūpa,
8. Tryambaka,
9. Surēśvara,
10. Jayanta, and
11. Aparājita.

Whereas, the latter gives the following as the list of the names of these deities :—

1. Tatpurusha,
2. Aghōra,

3. Īśāna,
4. Vāmadēva,
5. Sadyōjāta,
6. Mrityunjaya.
7. Kiraṇāksha,
8. Śrīkaṇṭha,
9. Ahirbudhnya,
10. Virūpāksha,
11. Bahurūpa, and
12. Tryambaka

The two works give the descriptions of the images of each of these eleven deities. According to the *Viśvakarma-śilpa*, Aja has sixteen arms. In the right hands he keeps the *śūla*, *aṅkuśa*, *kapāla*, *ḍamarū*, *sarpa*, *mudgara*, *akshamālā* and *sudarśana* (*chakra*); of the left hands, one is held in the *tarjanī* pose, while the others carry the *gadā*, *khaṭvāṅga*, *paṭṭiśa* (a sharp edged iron rod), *ghaṇṭa*, *śakti*, *paraśu* and *kamaṇḍalu*.

Ekapāda keeps in his left hand the *khaṭvāṅga*, *bāṇa*, *chakra*, *ḍamaru*, *mudgara*, *varada*, *akshamālā*, and *śūla*; while the right hands keep the *dhanus*, *ghaṇṭa*, *kapāla*, *kaumudī* (*ardha-chandra*?), *tarjanī*, *ghaṭa*, *paraśu* and *chakra* (śakti?). It is stated that the worship of this deity secures to the votary all material enjoyments.

Ahirbudhnya keeps in his right hands the *gadā*, *chakra*, *khaḍga*, *ḍamaru*, *mudgara*, *śūla*, *aṅkuśa* and *akshamālā*; and in the left hands the *tōmara* (an iron club), *paṭṭiśa*, *kavacha* (shield), *kapāla*, *tarjanī*, *ghaṭa*, *śakti* and *paraśu*; or, there may be in one of the left hands a sword as in the right hand.

Virūpāksha holds in his right hands the *khaḍga*, *śūla*, *damaru*, *aṅkuśa*, *sarpa*, *chakra*, *gadā* and *akshamālā*; and in the left hands, the *khēṭaka*, *khaṭvāṅga*, *śakti*, *paraśu*, *tarjanī*, *ghaṭa*, *ghaṇṭa*, and *kapāla*.

Rēvata carries in the right hands the *dhanus*, *khaḍga*, *śūla*, *gadā*, *sarpa*, *chakra*, *aṅkuśa* and *akshamālā*; and in the left hands the *dhanus* (?), *khēṭaka*, *khaṭvāṅga*, *ghaṇṭa*, *tarjanī*, *paraśu*, *paṭṭiśa* and *pātra*. This aspect of Rudra grants, like Sūrya, all the goods of the world to his worshippers.

Hara bears in his right hands the *mudgara*, *ḍamaru*, *śūla*, *aṅkuśa*, *gadā*, *sarpa* and *akshamālā*, (the object in the remaining hand is not mentioned); and in the left hands, *paṭṭiśa*, *tōmara*, *śakti*, *paraśu*, *tarjanī*, *ghaṭa*, *khaṭvāṅga* and *paṭṭikā* (?).

Bahurūpa keeps in the right hands the *ḍamaru*, *chakra*, *sarpa*, *śūla*, *aṅkuśa*, *kaumudi* and *akshamālā* (the eighth object is not mentioned);

and in the left hands the *ghaṇṭa, kapāla, khaṭvāṅga, tarjanī, kamaṇḍalu, dhanus, paraśu* and *paṭṭiśa.*

Tryambaka carries in his right hands the *chakra, ḍamaru, mudgara, bāṇa, śūla, aṅkuśa, sarpa* and *akshamālā*; and in the left ones, the *gadā, khaṭvāṅga, pātra, dhanus, tarjanī, ghaṭa, paraśu* and *paṭṭiśa.*

Surēśvara holds in his right hands the *ḍamaru, chakra, śūla, aṅkuśa, bāṇa, mudgara* and *dhanus* (the object in the eighth hand is not mentioned) and in the left hands the *padma, paraśu, ghaṇṭa, paṭṭiśa, tarjanī, dhanus, khaṭvāṅga* and *pātra.*

Jayanta keeps in his right hands the *aṅkuśa, chakra, mudgara, śūla, sarpa, ḍamaru, bāṇa* and *akshamālā*; and in the left ones the *gadā, khaṭvāṅga, paraśu, kapāla, śakti, tarjanī, dhanus* and *kamaṇḍalu.*

And Aparājita carries in his right hands the *tōmara, khaḍga, aṅkuśa, śula, sarpa, chakra, ḍamaru* and *akshamālā*; and in the left hands the *śakti, khēṭaka, gadā, pātra, tarjanī, paṭṭīśa, padma* and *ghaṇṭa.*

The objects mentioned as being held in the hands of the various deities are required to be held in the order in which they are mentioned, beginning from the topmost hand to the lowest.

Five of the eleven Rudras enumerated in the *Rūpāmaṇḍana* have already been described under the head Pañchabrahmās. Descriptions of the sixth, seventh and the eighth are also given in this work, but not of the remaining three others.

Mṛityuñjaya, the sixth Rudra, should wear a garland of skulls on his head, be of white complexion, clad in garments made of tiger's skin, and carrying in two out of three of his right hands the *triśūla* and the *akshamālā*, and of the left hands two should hold the *kapāla* and the *kamaṇḍalu* while the remaining right hand and the left hand should be kept in the *yōga-mudrā* pose.

Kiraṇāksha, the seventh Rudra, has four arms and three eyes. One of his hands is held in the *abhaya* pose, and the others carry the *śukla-pāda* (white light-rays ?), an *akshamālā* and a book.

Śrīkaṇṭha should be clad in embroidered clothes (*chitravastra*), and ornamented with all ornaments including an *yajñōpavīta* of superior workmanship (*chitra-yajñōpavīta*) and must be very good looking. He has four arms and only one face. In his hands he should be carrying the *khaḍga*, the *dhanus*, the *bāṇa* and the *khetaka*.

As has already been stated above, the three remaining Rudras are not described.

(v) VIDYĒSVARAS.

Just as the weaver is the efficient cause (*nimittakāraṇa*), the Nishkalā-Śiva is the efficient cause of the universe composed of the moveable and immoveable objects. The immoveable objects consist of such things as the mountains, and the moveable, of things like *paśu* (here used in the technical sense of animals endowed with souls; man covered with ignorance). Souls have *sūkshma-śarīras* (subtle bodies) and *bhuvana śarīras* (material regional bodies). The *bhuvanas* or regions are of two kinds, namely, the *suddha* (pure) and the *asuddha* (impure) *bhuvanas.* These *bhuvanas* and *kalās* and their residents are appended below in the foot note (1). The *bhuvanas* or the regions have been created by Paramaśiva for the enjoyment of the *paśus* or embodied souls. The souls that live in the pure regions are pure in their nature and those that live in the impure regions are impure. The *paśus* are

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(1) An abstract of the *kalā, tatva, bhuvana, varṇa, pada* and *mantra* of the Śaiva-śāstras which are interdependent upon each other are tabulated below for the information of those who are curious about this system of philosophy which has not yet obtained that amount of publicity which it deserves :—

divided into three classes: *viz.*, the *vijñānakalas*, the *pralayākalas* and the *sakalas*. Those that are enveloped

Kalās.	Tatvas.	No. of Bhuvanas.	Names of the Bhuvanas.
	i. *Śuddha-tatvas.*		
(a) Śāntyātītakalā.	1. Śivatatva ...	10	Anāśrita, Anātha, Ananta, Vyōmarūpiṇī, Vyāpinī, Ūrdhvagāmanī, Mōchikā, Rōchikā, Dīpikā and Indhikā. (Five of these are Sākta-bhuvanas and the remaining five Nādōrdhva-bhuvanas.
	2. Śakti-tatva ...	5	Śāntyātītā, Śānti, Vidyā, Pratishṭā, and Nivṛitti. (These are called the Baindavapuras).
	Total ...	15	
(b) Śāntikalā.	3. Sadāśivatatva ...	1	Sadāśivabhuvana.
	4. Īśvaratatva ...	8	Śikhaṇḍi, Śrīkaṇṭha, Trimūrti, Ēkanētra, Sivōttama, Śūkshma and Ananta.
	5. Śuddhavidyā-tatva.	9	Manōnmanī, Sarvabhūtadamanī, Balapramathanī, Balavikaraṇī, Kalavikaraṇī, Kālī, Raudrī, Jyēshṭhā and Vāmā.
	Total ...	18	
	ii. *Śuddhāśuddha-tatvas.*		
(c) Vidyā-kalā.	6. Māyā ...	8	Angushṭhamātra, Īśāna, Ēkēkshaṇa, Ēkapiṅgala, Udbhava, Bhava, Vāmadēva and Mahādyuti.
	7. Kāla ...	2	Śikhēśa and Ēkavīra.
	8. Kalā ...	2	Pañchāntaka and Śūra.
	9. Vidyā ...	2	Piṅga and Jyōti.

by that kind of ignorance known as *mala* only are called the *vijñānakalas*; those with *mala* and *māyā*

Kalās.	Tatvas.	No. of Bhuvanas.	Names of the Bhuvanas.
(c) Vidyā-kalā.	10. Niyati ...	2	Saṁvarta and Krōdha.
	11. Rāga ...	5	Ēkaśiva, Ananta, Aja, Umāpati and Prachaṇḍa.
	12. Purusha ...	6	Ēkavīra, Īśāna, Bhava Īśa, Ugra, Bhīma and Vāma.
	Total ...	27	
	iii. *Aśuddhatatvas.*		
(d) Pratishṭhākalā.	13. Prakṛiti ...	8	Śrīkaṇṭha, Auma, Kaumāra, Vaishṇava, Brāhma, Bhairava, Kṛita and Akṛita.
	14. Buddhi ...	8	Brāhma, Prajēśa, Saumya, Aindra, Gandharva, Yaksha, Rākshasa and Piśācha.
	15. Ahaṅkāra ...	1	Sthalēśvara.
	16. Manas 17. Śrōtra 18. Tvak 19. Chakshus 20. Jihvā 21. Nāsi	1	Sthūlēśvara.
	22. Vāk 23. Pāṇi 24. Pāda 25. Pāyu 26. Upastha	1	Śaṅkukarṇa.
	27. Śabda 28. Sparśa 29. Rūpa 30. Rasa 31. Gandha	5	Kālañjara, Maṇḍalēśvara, Mākōṭa, Drāviṇḍa and Chhakalāṇḍa.

are called the *pralayākalas* and those with all three kinds of ignorance, *mala*, *māyā* and *karma* are called

Kalās.	Tatvas.	No. of Bhuvanas.	Names of the Bhuvanas.
(*d*) Pratishṭhākalā.	32. Ākāśa ...	8	Sthāṇu, Svarṇāksha, Bhadrakarṇa, Gōkarṇa, Mahālaya, Avimukta, Rudrakōṭi and Vastra-Oipāda.
	33. Vāyu ...	8	Bhīmēśvara, Mahēndra, Aṭṭahāsa, Vimalēśa, Nala, Nākala, Kurukshētra and Gayā.
	34. Tējas ...	8	Bhairava, Kēdāra, Mahākāla, Madhyamēśa, Āmrātaka, Jalpēśa, Śrīśaila and Hariśchandra.
	35. Jala ...	8	Lakulīśa, Pārabhūti Diṇḍi, Muṇḍi, Vidhi, Pushkara, Naimiśa, Prabhāsa and Amarēśa.
	Total ...	56	
(*e*) Nivṛittikalā.	36. Pṛithvī ...	108	From Bhadrakālī to Kālāgni.(1)
	Grand Total ...	224	

(1) In the *Uttara-Kāmikāgama* the *bhuvanas* are enumerated as follows :—

कपालीशादय: प्राच्यामग्निरुद्रादयोऽनले ।
याम्याद्या दक्षिणे भागे निर्ऋत्याद्याश्च नैर्ऋते ॥
बलाद्या वारुणे भागे शीघ्राद्या वायुगोचरे ।
उत्तरे तु निधीशाद्या ईशे विद्याधिपादय: ॥
वृषादयस्त्वधोभागे शम्भुमुख्या नभोगता: ।
भुवनानां शतं चाष्टाधिकमेवं तु विन्यसेत् ॥

the *sakalas*. The *mala* envelope, if in the stage of leaving the person, is said to have undergone *paripakva*. The *vijñānakala* souls that have their *mala* in a high state of *paripakva* are those of the eight *Vidyeśvaras* and next to them come the *Mantrēśvaras*. Having been given pure body, deeds, *bhuvanas* and enjoyments (*śuddha tanu, karaṇa, bhuvana, bhōga*), these slowly get rid of their *mala*, by the destructive action of Śiva. These Vidyēśvaras are the beings through whom the lower order of beings should attain higher evolutionary stages. They are eight in number and

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Besides Kalā, Tatva and Bhuvana, there are three more entities, namely, Varṇa, Pada and Mantra. All these six are dependent on one another; thus, *tatva* depends upon *kalā*, *bhuvana* on *tatva* and so on. It is said in the *Siddhānta-sārāvaḷi* that the *tatvas* from Pṛithvī (No. 36) to Māyā (No. 6) are called *Ātma-tatvas*; those from Śuddhavidyā (No. 5) to Sadāśivatatva (No. 3) are *Vidyātatvas* and the remaining, Śakti and Śiva *tatvas* are *Śiva-tatvas*. Analysing the above we get,

Mantras are in number			11
Padas	"	"	81
Varṇas	"	"	51
Bhuvanas	"	"	224
Tatvas	"	"	36 and
Kalās	"	"	5

have different colours. Their names and colours are given below in a tabular form.

No.	Name.	Colour.
1	Anantēśa	Blood-red.
2	Sūkshma	White.
3	Śivōttama	Blue.
4	Ēkanētra	Yellow.
5	Ēkarudra	Black.
6	Trimūrti	Crimson.
7	Śrīkaṇṭha	Another kind of red, and
8	Śikhaṇḍi.	Dark-brown.

Their figures should have each one face set with three eyes, adorned with a *jaṭāmakuṭa*, *yajñōpavīta* and all other ornaments. According to the *Pūrva-Kāraṇāgama* they should carry in their back hands the *śūla* and the *ṭaṅka* and keep their front ones in the *varada* and *abhaya* poses. But the *Vishṇudharmōttara* states that their front hands should be kept in the *añjali* pose, and the back ones should carry the *bāṇa* and the *triśūla*. Detailed descriptions of each of these Vidyēśvaras are found in the *Aṁśumadbhēdāgama*.

According to this authority, Ananta has a handsome, pacific appearance; a single face with three eyes in it; four arms; has the red colour of the shoe-flower; is adorned with a *karaṇḍa-makuṭa* and all other ornaments; he is to be standing pon a *padmapīṭha* and clothed in white garments. Two of his hands are held in the *varada* and *abhaya* poses and the other two keep in them the *śūla* and *ṭaṅka.*

Trimūrti (Ēkapāda), Ēkanētra and Ēkarudra are, (according to the *Aṁśumadbhēdāgama*), alike and their description is given under Ēkanētra below. A more elaborate description of Ēkapāda-Trimūrti and other forms of Trimūrtis is found in the *Uttara-Kāraṇāgama.* According to this Ēkapāda-Trimūrti should be standing erect (*samabhaṅga*) with only one leg upon a *padma-pīṭha.* This member of the class of Vidyēśvaras is also pacific. The colour of the deity is clear as the crystal and he has three eyes and four arms; the two front hands are held in the *varada* and the *abhaya* poses, while the two back hands keep the *ṭanka* and *śūla* or *mṛiga.* His ears may be adorned with either ordinary *kuṇḍalas* or those set with pearls and his head with a *jaṭā-makuṭa* and there should be all other ornaments in their appropriate places on the person of this deity.

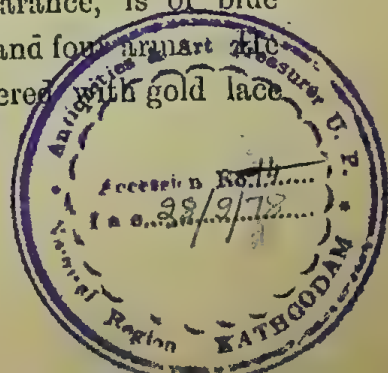
From the right and left of this erect figure of Śiva should be seen emerging those of Brahmā and Vishṇu respectively. In sculpture they ought to be shown above the waist and must have each a leg kept bent and held up above the ground level. Brahmā, as usual, should have four faces and four arms. The two front hands should be shown as held in the *añjali* pose and the other two as carrying the *sruk* and the *kamaṇḍalu*. Similarly, Vishṇu should have four arms of which the front two are folded and held in the *añjali* pose and the back hands should hold the *śaṅkha* and the *chakra*. The head of Vishṇu should be adorned with the *kiriṭamakuṭa*. The whole of this composite piece of sculpture should be surrounded by a single *prabhāmaṇḍala*. It is stated in another *Āgama* (*Uttara-Kāmikāgama*) that the figures of Brahmā and Vishṇu should be sculptured according to the *tālamāna* (proportions) prescribed for female deities.

Another way in which Trimūrti may be represented is this: Brahmā and Vishṇu may be sculptured as issuing from either side of a large *liṅga*. Thirdly, they may be represented each one separately with all their characteristics and as standing side by side on three separate *padma-pīṭhas*.

Fourthly, there may be three shrines in a temple each separated from the other and in these there may be set up in the middle shrine a *liṅga* and in the right and left the shrines for Brahmā and Vishṇu respectively. Fifthly, in a temple consisting of three contiguous shrines (triforium) they may be set up as in the previous case. The central figure may be also Nṛitta or other forms of Śiva.

Illustrations are not wanting of the Ēkapāda-Trimūrti. In all important Śiva temples of S. India, we meet with this image in some place or other, at least carved upon pillars. An excellent specimen of it is found in the temple at Tiruvoṟṟiyūr, whose photograph has been reproduced in the Introduction to Vol. I of this work. (See Pl. F, fig. 1.) Fig. 1, Pl. XCIX, is another piece of sculpture which is found in the Śiva temple at Jambukēśvaram ; this is almost identical with that of Tiruvoṟṟiyūr. In addition to the three *mūrtis*, Brahmā, Vishṇu and Śiva, we have in this instance the figures of a *haṁsa*, a bull and a Garuḍa, the vehicles respectively of Brahmā, Śiva and Vishṇu. There is also the figure of a *yōgi* standing on the right with a *jaṭābandha* on his head carrying in his left hand a *daṇḍa* and keeping his right

hand in the attitude of praising the Trimūrti. For the third mode of representation of the Trimūrtis see Pls. LXII, fig. 1 and LXXIV of Vol. I. Temples containing separate shrines for Brahmā, Vishṇu and Śiva are found in many parts of the Travancore State; for example there is the Valiya-chālai temple at Trivandram and the temple at Tiruvallam. The triforium temples are common features of the Chālukya-Hoysaḷa style of architecture. As examples of this I may quote the splendid temple of Dakshiṇakēdārēśvara at Baḷigāmi, the temple at Sōmanāthapura and the Kēdārēśvara temple at Haḷebiḍu. All these temples have their ground plan resembling roughly the ace of the "clubs" of the playing cards, the three circular portions representing the three shrines and the tail the front *maṇḍapa*, which is common to all the three shrines. In these temples we generally see two *liṅgas* in two shrines and a figure of Vishṇu in the remaining third shrine. One of the *liṅgas* represents Brahmā and the other Śiva. (See Epigraphia Carnatika, Vol. V, of Hassan District, for the photograph of the Kēdārēśvara temple):

Sūkshma has a pacific appearance, is of blue complexion and has three eyes and four arms. He is clothed in garments embroidered with gold lace.

and adorned with all ornaments. The front hands of Sūkshma are held in the *varada* and *abhaya* poses, while the back hands carry the *ṭaṅka* and the *śūla*.

Śrīkaṇṭha has also four arms in two of which he carries the *śūla* and the *ṭaṅka* and holds the others in the *varada* and *abhaya* poses: he is standing upon a *padmapīṭha* and is draped in red garments.

Śivōttama is of white complexion, has four arms and two eyes, is adorned with a *karaṇḍa-makuṭa* and with other appropriate ornaments and is clothed in white garments. He bears on his chest a white *yajñōpavīta*. Keeping his front hands in the *varada* and *abhaya* poses, and carrying in his back hands the *śūla* and the *pāśa*, he stands erect (*samabhaṅga*) on a *padma-pīṭha*.

Śikhaṇḍi of dark complexion is a pacific deity having four arms; he is adorned with a *karaṇḍa-makuṭa* and all other ornaments and is draped in red clothes. His front hands are held in the *varada* and the *abhaya* poses, while the back ones keep in them the *khaḍga* and the *khēṭaka*.

Ēkanētra has three eyes and a pacific look and bears on his head a *jaṭāmakuṭa*. He is clothed in white silk garments and is adorned with all

ornaments. Two of his hands are in the *varada* and the *abhaya* poses, while the two remaining ones are carrying the *śula* and the *ṭaṅka.*

Ēkarudra resembles in all respects Ēkanētra described above.

In conjunction with the Śaktis, Vāmā, Jyēshṭhā Raudrī, Kālī, Kalavikaraṇī, Balavikaraṇī, Balapramathanī and Sarvabhūtadamanī, the Vidyēśvaras are made by Paramaśiva to create the universe. It may be noted that all these eight aspects of Śiva pacific in their nature and are residents of the pure regions (Śuddhabhuvanas).

(vi). MŪRTYASHṬAKA.

The eight forms of Śiva which go by the names of Bhava, Śarva, Īśāna, Paśupati, Ugra, Rudra, Bhīma and Mahādēva are grouped under the collective name of the Mūrtyashṭaka. We have already seen how these names were received in succession by Śiva when he was first produced by Prajāpati and how the eight aspects represented by the names given above became the lords of the various *tatvas* such as fire, air, earth, etc. (See also Vol. I, pp. 398-400.)

We learn from the *Liṅga-purāṇa* that Śiva is to the universe what clay and the potter are to the

pot, namely the *upādāna kāraṇa* (material cause) and the *nimitta kāraṇa* (instrumental or generative cause). Such a Being manifests himself in five different forms.

He who is the soul of the universe is called Īśāna. The illusory (*māyā*) material world is Tatpurusha; *Buddhi* with its eight components beginning from *dharma* is Aghōra; Vāmadēva pervades the whole of the universe in the form of *ahaṅkara* and the *manas-tatva* (mind) is Sadyōjāta.

The *Sūta-saṁhitā* also conveys the same notion about the nature of the five aspects of Śiva known as the Pañcha-brahmās; it states that the universe is pervaded by the Pañcha-brahmās and the man who is able to realise this attains liberation from bondage (*saṁsara*). Īśāna is the *ākāśa*, Tatpurusha air, Aghōra fire, Vāmadēva water, and Sadyōjāta earth. But Śrikaṇṭhāśivāchārya views them somewhat differently; in his *Brahma-mīmāṁsa-bhāshya* he tells us that Sadāśiva is sound (*śabda*), *Īśvara* touch (*sparśa*), Rudra form (*rūpa*), Vishṇu taste (*rasa*) and Brahmā smell (*gandha*).

According to the *Liṅga-purāṇa*, *jñana*, *ichchhā* and *kriyā* are the three eyes of Paramēśvara. The desire to create that first arose in the mind of Paramēśvara is called the *Siva-tatva*, which is also

known as the *ichchhā-śakti-tatva.* When there are both the *jñāna-śakti* and the *kriyāśakti* blended in Paramēśvara he goes by the name of Sadāśiva when the former *śakti* is predominant and Mahēśvara when the latter *śakti* is predominant and Śuddha-vidyā when they are both equally balanced. When Īśvara absorbs in himself the universe he is known as the Purusha and Saṁsāri when he has manifested himself in the form of the gross material universe.

Thus, it is seen that the exact idea involved in viewing Mahēśvara as of five aspects is explained by each authority in its own way; however, the majority of them agree in taking the aspects as the manifestations of the Supreme deity in the elements of nature such as fire, air, earth, etc.

These eight deities are required to be represented in sculpture and set up in Śiva temples. The general description of these images is found in the *Vishṇudharmōttara* and the *Pūrva-Kāraṇāgama*: the *Aṁśumadbhēdāgama* gives the separate descriptions of a few of the *ashṭa-mūrtis.* In the first authority the eight *mūrtis* are said to resemble Śiva, wearing on their head *jaṭāmakuṭas* embellished with the crescent moon, adorned with appropriate ornaments and carrying in two of their hands

the *khaṭvāṅga* and the *triśūla* and keeping the other hands in the *varada* and the *abhaya* poses. This description is amplified by the addition of a few more details by the *Pūrva-Kāraṇāgama*. It states that they should all have three eyes and be draped in red silk garments and that their colours are respectively white, black, red, *kṛishṇa* (a kind of blue, or slate colour), pale pink, dark-brown (as the colour of musk or *kastūri*), coral red and deep blue.

According to the *Aṁśumadbhēdāgama*, Śarva should have the white colour of the *śaṅkha* or of the moon and be of a pacific appearance. On his head there should be the *jaṭāmakuṭa* in which is tied a crescent moon; the other parts of his body should be adorned with all the ornaments appropriate to them. In the back hands he should be carrying the *khaḍga* and the *khēṭaka* and his front hands should be in the *varada* and *abhaya* poses and he should be standing upon a *padmapīṭha*. Bhīma is the terrific aspect among the eight *mūrtis* of Śiva. His complexion is deep red; his appearance must be frightful and there should also be side tusks. He should be clothed in white garments, adorned with a *jaṭā-makuṭa*, and all other ornaments. His two hands must be carrying the *śūla* and the *pāśa* and the remaining two should be

held in the *varada* and the *abhaya* poses. It is stated that Mahādēva should be shaped like Paśupati; Paśupati should be sculptured like Śarva and set up in a temple. And Bhava's description is exactly similar to that of Bhīma, excepting that Bhava is a pacific aspect, and consequently has a calm, peaceful look and is without the side tusks, the criterion and concomitant of the *ugra* or terrific aspects; the descriptions of the other deities belonging to this group are not found in my copy of the *Aṁśumadbhēdāgama*.

As far as it is known, there do not exist any sculptured representations of the groups, the Ekādaśa-Rudras, the Vidyēśvaras or the Mūrtyashṭaka, at least in any one of the South Indian temples and I do not know if in Northern India these are found anywhere, either receiving *pūjā* or not.

(vii). LOCAL LEGENDS AND IMAGES BASED UPON STHALAMĀHĀTMYAS.

Besides the various aspects of Śiva described in this and the previous chapters, which are common to the whole of India and are recognized by the Purāṇas, Itihāsas, etc., there are very many images which are met with in different temples and which are associated with certain legends peculiar to each of these temples. For instance, at Jambukēśvara

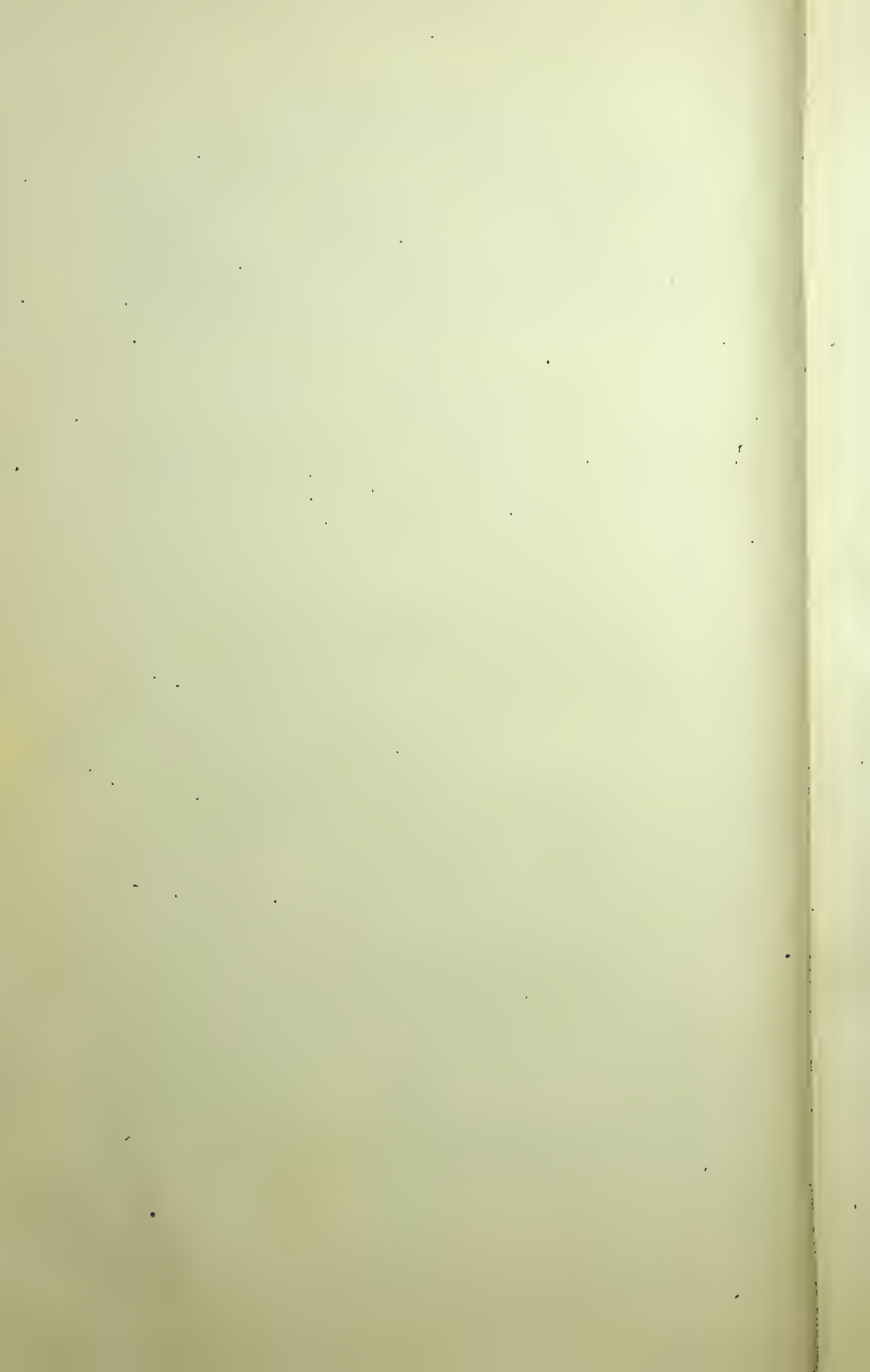
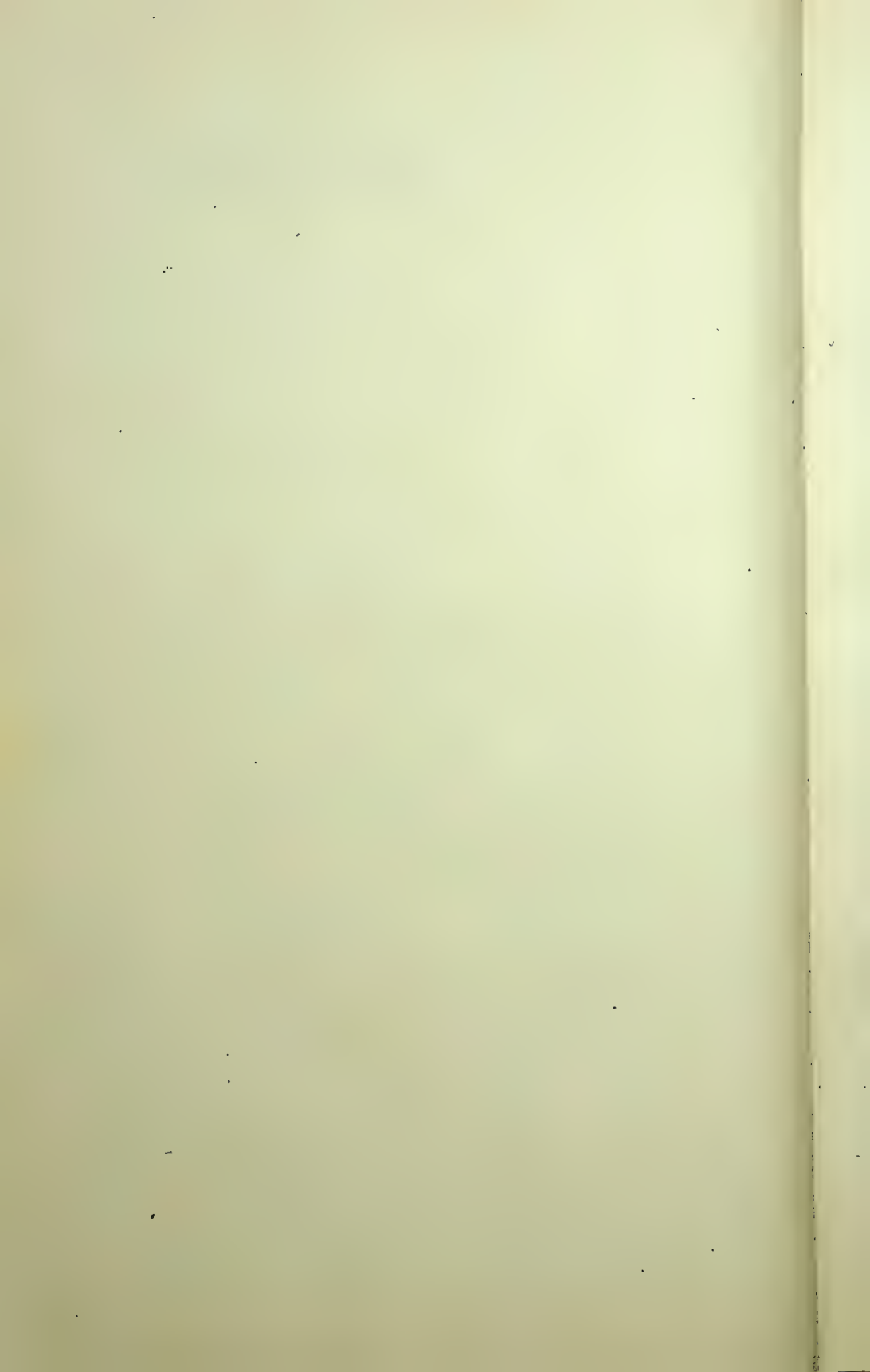
near Śrīraṅgam, an elephant and a spider are said to have worshipped Śiva in a grove of white *jambu* tree; we meet with sculptured representations of an elephant pouring with its trunk the water which it had brought from the river Kāvērī on the head of a *liṅga* and a spider weaving its web in a corner to protect the *liṅga* from the rays of the sun. The legend in connection with Ēkāmranāthasvāmin of Kāñchi is that the goddess Parvatī made a penance to Śiva standing on one leg, with hands uplifted on the head in the *añjali* pose; Śiva being pleased with her devotions appeared to her under an *āmra* (mango) tree. These pieces of sculpture peculiar to each place are the outcome of the *sthala-māhātmya* written generally at some later period of the history of the temple and is usually based upon some imaginary event that had occurred in it. The one *māhātmya* that has contributed very largely to the multiplication of images of Śiva is the *Hālāsya-māhātmya* or the one pertaining to the god Śiva at Madura, the capital of the Pāṇḍyas. The god Sundarēśvara (the name of the God Śiva enshrined in Madura) is said to have indulged in sixty-four *līlās* or sports, which are also narrated in later works such as *Śivalīlārṇava*. In all these *līlās*, Śiva assumed human and other forms for the purpose of succouring help to some one in need of

it. For example, reference may be made to legends according to which he was once pleased to grant heaven to a pious crane; he taught the *Mṛityuñjaya-mantra* to a black-bird to protect itself and its species from the aggressions of stronger species; he once took pity upon a litter of motherless pigs and acted the part of their mother and eventually caused them to be re-born as the sons of a human being and bestowed upon them the office of the ministers of the Pāṇḍya king and so on. All these sports of Śiva at Madura are materialised into stone sculptures which are to be seen everywhere in the extensive temple not only of Madura but also in temples situated in many places adjoining Madura. Since the local legends are so many and the sculptures representing these are numberless, it is practically impossible to deal with them in a work dealing with images which are of universal acceptance.

Two illustrations are however added to give the reader a notion about the nature of such representations. The first, figs. 1 and 2, Pl. CXX, is one symbolising the legend connected with the Ēkāmranāthasvāmin temple at Conjeevaram. Pārvatī, according to this legend, was doing penance on the bed of the river Vēgavatī; she

had set up a *liṅga* and was offering worship to it daily with intense piety. To disturb her penance with a view to test her mental firmness, god Śiva suddenly sent freshes in the river Vēgavatī so as to sweep away the *liṅga* and the other objects of worship set up by Pārvatī. When thus suddenly beset with difficulties, Parvatī, not knowing how to avert them, hugged the *liṅga* to her bosom, so that if it was swept out, she might also perish with it. Śiva, pleased with the firmness of devotion of Pārvatī, appeared to her in person under a mango tree (which stood singly, *ēkāmmra*) and was joined with his consort. In fig. 1, Pl. CXX, Pārvatī is seen doing penance and fig. 2 on the same plate shows her hugging passionately the *liṅga* symbol when it was threatened to be washed away in the flood.

The second illustration, fig. 2, Pl. CXIX, is of Śiva who took the form of a sow to suckle a number of the young ones of a pig which was killed in a hunt and which were dying for want of succour. Here, Śiva is represented with the usual four arms in two of which he is seen carrying the *paraśu* and the *mriga*, while with two others he is seen hugging a number of little pigs, which are drinking lustily the milk from the teats of their foster-mother, while some are squeaking and rolling down on the earth

for drawing the attention of the foster-parent to their hungry condition. The photograph reproduced here is that of a piece of sculpture to be found in the Śiva temple at Tirupparaṇkuṇṛam near Madura.

SUBRAHMANYA.

SUBRAHMANYA.

SUBRAHMANYA is almost exclusively a South Indian deity. There is not a village, however small, which does not possess a shrine for Subrahmaṇya. In fact the popularity of this deity with the South Indian is so great as to induce him to build shrines for him in all places such as towns, villages, gardens, mountain tops and other odd places. Strangely enough Subrahmaṇya is less known and less worshipped in Northern India; there are not many temples of this god in Northern India. In Bengal it is stated that he is worshipped by disreputable women on certain occasions, while in the Bombay Presidency no *sumaṅgali* (a woman whose husband is alive) would visit the temple of Kārttikēyasvāmin (Subrahmaṇya).

The birth of Kārttikēya or Subrahmaṇya is given at some length in the Bālakāṇḍa of the *Rāmāyaṇa*. Śiva, after he was married to Umā, began to indulge in gratifying his love towards her; a thousand years of the gods passed thus but no issue was born. The gods in the meanwhile

becoming alarmed that the offspring which might be born to Mahādēva would be of an extraordinary character, entreated him to practise austerity. Śiva acceded to their prayer but inquired what would become of the seed which he had already discharged. The gods replied that this should be received by the earth and Agni and Vāyu should enter it. Agni accordingly entered it and produced a white mountain, where Kārttikēya was born. Out of gratitude, the gods worshipped Śiva; the consort of Śiva cursed the gods that their wives should become barren, because she was denied the pleasure of becoming a mother.

In another place in the same work the birth of Kārttikēya is described differently. While Śiva, the lord of the gods, was performing penance, the other gods went to Brahmā and asked him to provide them with a general in the place of Śiva, their former commander, who had since taken to austerities. To this Brahmā replied that in consequence of the curse of Umā no sons could be born to the gods; but he suggested that Agni could beget a son on Gaṅgā and that the offspring might become the general of the gods. In obedience to the advice of Brahmā, the gods went to the mount Kailāsa and appointed Agni to carry out their wish. Agni accordingly consorted with Gaṅgā and begot Kārttikēya.

The Vana-parvan of the *Mahābhārata* has another account of the birth of Kārttikēya. Indra, whose army (*dēvasēna*) was defeated by the *dānavas*, was meditating upon his reverses, when he heard the cry of a female calling for help and invoking a husband to afford her protection. Indra seeing that she had been seized by the demon Kēśin remonstrated with him. But the *asura* did not heed it but hurled his club against Indra. Indra cut it off with his *vajra* and Kēśin was finally defeated and driven away. Indra then learnt from the woman he had rescued that she was called Dēvasēna (the army of the gods) and that she had a sister named Daityasēna (the army of the demons) and that they both were the daughters of Prajāpati. She added that her sister liked Kēśin, but she herself did not; therefore she requested Indra to secure for her a proper husband who would be able to overcome all the enemies of the gods. Indra took Dēvasēna to Brahmā and desired him to provide her with a valorous husband; Brahmā promised that the help-mate of Dēvasēna would soon be born, under the circumstances described below.

Vasishṭha and other *ṛishis* performed an *yājña* to which the gods headed by Indra went to

receive oblations. Agni, being invoked, descended from the sun, entered the fire, received oblations of the *ṛishis* and presented them to the gods. Then he beheld the wives of the *ṛishis* and became perturbed by desires. His heart felt distressed because he failed to obtain the wives of these brāhmaṇas; he therefore resolved to abandon his corporeal form and went away to the forest. Meanwhile, Svāhā, the daughter of Daksha, who was loving Agni from her youth, discovering the cause of Agni's discomfiture resolved to take the forms of the wives of the *ṛishis* and to present herself to Agni. Assuming first the form of Śivā, the wife of Āṅgirasa, Svāhā addressed Agni thus: "Agni, you ought to love me, who am troubled with love for you. I am the wife of the *ṛishi* Āṅgirasa. If you will not do so, look upon me as dead". Agni embraced her with joy and delighted her. Assuming the form of a Gāruḍi bird to avoid detection, Svāhā issued from the forest and beholding a white mountain surrounded by palisades of arrows, guarded by seven-hooded snakes and rākshasas and others, went quickly to its summit which was difficult of access and threw the seed into a golden receptacle. Thus did this goddess enjoy the company of Agni by assuming successively the forms of the wives of the *ṛishis*. But she could not take

the divine form of Arundhati, the wife of Vasishṭha, owing to the power of the latter's austerity and her obedience to her husband. Six times was the seed of Agni thrown by the enamoured Svāhā into the receptacle from the *pratipada* day (the first day of a fortnight). The collected seed which was discharged (*skanna*) by Agni generated a son and gave to the child the character of Skanda. Kumāra was born with six heads, twelve arms, ears, eyes and feet, one neck and one belly. He was made the commander of the army of the gods and Dēvasēna was married to him.

The wives of the six *ṛishis* who were discarded on suspicion by their husbands repaired to Skanda and complained to him that they were unjustly abandoned by their husbands and consequently became degraded from their former position and entreated him to secure for them heaven (*svarga*). Skanda granted them their desire and kept them with him. Svāhā then approached Skanda and informed him that she was his genuine mother and then told him that from her childhood she loved Agni but that her love was unrequited by him and desired that she should somehow be made to live perpetually with Agni. Skanda conferred this boon upon her saying that whatever oblations ... brāhmaṇas was introduced by hymns, they

should always lift it and throw it in the fire saying 'Svāhā' and that Agni should dwell continually with her.

Then Prajāpati asked Skanda to go to Mahādēva, the vexer of Tripura. Addressing Skanda as the unconquered, Prajāpati informed him that he had been produced for the good of the gods and of all the world by Rudra who had entered Agni and Umā who had entered into Svāhā. Skanda was received with due honour by the bull-bannered Rudra with his consort Umā.

It is stated about Skanda that because he was honoured by Rudra he was the son of Rudra. Again the brāhmaṇas call Agni Rudra; consequently Kārttikēya is the son of Rudra; the seed which was discharged by Rudra became a white mountain and this seed of Agni was formed by the Kṛittikās on the white mountain. Skanda, that most eminent deity, being born of Agni, who was Rudra and from Svāhā and the six wives of the *rishis* was the son of Rudra. Thus then it will be seen a sort of confusion arose about the real parentage of Skanda and attempts are made to establish the identity of Agni with Rudra. This identity is based upon the Vēdic assertions that Agni is the same as Rudra.

Almost the same account is given in all the later works such as the *Kumārasambhava*, etc.

The *āgamas* state that the temple for Subrahmaṇya may be constructed on all sides of a town except the east and it might face any direction. These temples may be built in capital cities, in towns, villages, on the tops of mountains, on the banks of rivers, in gardens, forests or under large trees. They may stand separately as a *svayampradhāna* temple or be attached to some others, such as that of Śiva. Different kinds of central shrines are prescribed for the temple of Subrahmaṇya; these may contain from one to seven *talas* (storeys) and may be surrounded by *prākāras* or circuits and adorned with *maṇḍapas* or pavilions, and other adjuncts. As usual the size of the shrine of this god is also determined with reference to the height of the image to be set up in it. The temples of Subrahmaṇya are to be adorned with either peacocks or elephants placed in the corners of the *vimāna*, where generally Garuḍa or Nandi is seen in the temple of Vishṇu or Śiva respectively.

In a *svayampradhāna* temple of Subrahmaṇya there are required to be set up eight *parivāra-dēvatas*, namely, Yakshēndra, Rākshasēndra, Piśāchēndra, Bhūtarāṭ, Gandharva, Kinnara, Daityanāyaka and Dānavādhipa. The figures of these are to

be placed on the eight cardinal points of the *prākāra*; Yakshēndra being on the east, Rākshasēndra on the south-east and so on. These Parivāra-dēvatās are to be sculptured as having two or four arms and they should be of dark complexion and terrific look. If they have four arms, two of the hands are to be held in the *varada* and the *abhaya* poses, while the remaining two should carry the *khaḍga* and the *khēṭaka*. But if they have only two arms, the hands should keep the *khaḍga* and the *khēṭaka*.

Besides the *parivāra-dēvatās* mentioned above, the temple of Subrahmaṇya is required to have eight *śarīra-pālakās* or body-guards. They are named Shaṇmukha, Śaktipāṇi, Kārttikēya, Guha, Skanda, Mayūravāhana, Sēnāni and Śaktihastavān. They are also, like the *parivāra-dēvatās*, required to be represented with four or two arms; if they have four arms, two hands out of the four should be held on the chest in the *añjali* pose and the remaining two are to keep in them the *vajra* and the *padma*. The *śarīra-pālakās* may have one or six faces and must be located on the eight cardinal points beginning from the east as in the case of the *parivāra-dēvatās*, but perhaps in a second *āvaraṇa*. If they cannot be represented regularly by sculptured figures, at least *pīṭhas* representing them must be

set up, with a peacock or an elephant kept in front of them.

The *Kumāra-tantra* mentions a much larger number of *parivāra-dēvatās*; eight, twelve, sixteen or thirty-two *dēvatas* are prescribed in it. If eight *devatas* are to be set up, we are told that on the east, facing the deity, should be the figure of an elephant that on the south-east, Śāsta; in the south, Brahmā; on the south-west, the Sapta-mātṛikās; on the west, Jyēshṭhā; on the north-west Durgā; on the north, Kshētrapa and on the north-east, Sumitraka. The names of the *parivāra-dēvatas* * of the groups of twelve, etc., are given in the foot-note below.

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* The names of the twelve *parivāra-dēvatās* are, the elephant, Sūrya, Śāsta, Brahmā, Yama, Sapta-mātṛikās, Varuṇa, Agastya, Durgā, Nārada, Śrīśa and Sumitra. The following are the names of the sixteen *parivāra-dēvatās*:—the elephant, Brahmā, Agastya, Nārada, Sumitraka, Śukra, Bṛihaspati, Durgā, Ditī, Aditī, Chandra, Sūrya, Śāsta, Mahālakshmī and Bhāratī and the Sapta-mātṛikās.

To make up the thirty-three *parivāra-dēvatas*, the following are added to the above mentioned sixteen deities, namely, the Ashṭa-dikpālakas, Sudēha, Surēśa, Sumukha, Bhṛiṅgi, Vāsuki, Ashṭavara (vakra ?) Bhṛiṅgi (Bhṛīgu ?) Daksha-Prajāpati, Vīrabhadra, Śukra, Bhū, Jyēshṭha and two others.

In the north-east corner of the temple of Subrahmaṇya should be set up either the image of Skanda-Chaṇḍa or the famous Sākalya-pīṭha. Skanda-Chaṇḍa might have four or two arms; in the first case, the two front hands are to be held in the *abhaya* and the *varada* poses respectively, while the back ones should carry the *vajrāyudha* and a lotus flower.

The image of Subrahmaṇya is seen sculptured in different ways. We have instances of standing and seated figures of this deity; some have six faces while others only one; some have two arms while others have from four to twelve arms; sometimes the image of Subrahmaṇya is seen with that of one Śakti (goddess) and often with two. He is further represented as a boy who has not undergone the *upanayana* (or the initiation) ceremony or as one who has undergone it. Then again he appears as a youth of resplendent beauty. The seated figure is either on a *padmāsana* or on a peacock. It is laid down as a rule that if the figure is a seated one, it should have only two arms; if a standing one, four; and lastly, if it is seated upon a peacock, it may have six, eight or twelve arms. The sitting posture is recommended for representing the *yōga* (*dhruva*) *bēra*, the standing posture

for the *bhōga* (*utsava*) *bēras* and the figure seated on vehicles for *dhyāna bēras* (images meant for fixing one's thoughts upon and meditating). The image with two arms is said to be *sātvik*, one with four arms *rājasik* and one with more arms than four *tāmasik* in nature.

Subrahmaṇya with two arms may be sculptured in any one of the five following manners :—

(i) in the first mode the image might keep in the right hand a *padma* and the left hand may be resting upon the hip (*kaṭyavalambita*);

(ii) in the second mode the right hand may be held in the *abhaya* pose and the left in the *kaṭyavalambita* pose;

(iii) in the third mode the right hand may carry a *daṇḍa* and the left hand may be in the *kaṭyavalambita* pose;

(iv) in the fourth mode the right hand may carry the *śaktyāyudha* and the left the *vajra*, and

(v) in the fifth mode the right hand may carry a *śaktyāyudha* and the left a *kukkuṭa* (a fowl).

In the case of the figure of Subrahmaṇya with four arms the hands are required to be kept in any

one of the seven poses and to carry articles as given in the following table:—

No.	Right Hands.		Left Hands.	
	I.	II.	I.	II.
a.	Abhaya ...	Śakti ...	Varada ...	Vajra.
b.	Abhaya ...	Akshamālā...	Varada ...	Kamaṇḍalu.
c.	Abhaya ...	Akshamālā...	Kaṭyavalambita	Kamaṇḍalu.
d.	Abhaya ...	Śakti ...	Kaṭyavalambita	Kukkuṭa.
e.	Abhaya ...	Śakti ...	Akshamālā ...	Kukkuṭa.
f.	Abhaya ...	Śakti ...	Kaṭyavalambita	Kamaṇḍalu.
g.	Khaḍga ...	Śakti ...	Khēṭaka ...	Kukkuṭa.

Subrahmaṇya with two or four arms is said to be capable of giving *siddhi* to his worshippers.

The figure of Subrahmaṇya with six arms should have in its right hands *abhaya*, *khaḍga* and *śakti*; and in the left hands *khēṭaka*, *akshamālā* and *kukkuṭa*. The image of Subrahmaṇya with eight arms should be represented as carrying in its hands the *vajra*, *śakti*, *abhaya*, *varada*, *khaḍga*, *khēṭaka*, *bāṇa* and *dhanus*; or, they may keep the *padma*, *vajra*, *śakti*, *abhaya*, *varada*, *khaḍga*, *khēṭaka* and *pāśa*.

Subrahmaṇya with twelve arms may be sculptured in six different ways; the following table furnishes the information regarding the poses of the hands and the objects carried in them:—

No.	I.	II.	III.	IV.	V.	VI.
a.	Śakti ...	Bāṇa ...	Khaḍga ...	Dhvaja ...	Gadā ...	Abhaya.
b.	Do. ...	Do. ...	Do. ...	Chakra ...	Pāśa ...	Prasāritahasta.
c.	Do. ...	Dhvaja ...	Do. ...	Do. ...	Do. ...	Abhaya.
d.	Do. ...	Do. ...	Do. ...	Padma ...	Abhaya ...	Bāṇa.
e.	Do. ...	Vajra ...	Chakra ...	Pāśa ...	Aṅkuśa ...	Gadā.
f.	Do. ...	Bāṇa ...	Khaḍga ...	Abhaya ...	Dhanus ...	Khēṭaka.

No.	VII.	VIII.	IX.	X.	XI.	XII.
a.	Vajra ...	Dhanus ...	Khēṭaka ...	Padma ...	Śūla ...	Varada.
b.	? ...	Śaṅkha ...	Kukkuṭa ...	Dhanus ...	Daṇḍa ...	Hala.
c.	Vajra ...	Dhanus ...	Khēṭaka ...	Kukkuṭa ...	Aṅkuśa ...	Varada.
d.	Do ...	Pāśa ...	Do. ...	Daṇḍa ...	Do. ...	Do.
e.	Śūla. ...	Abhaya ...	Padma ...	Do. ...	Do. ...	Do.
f.	Do. ...	Kukkuṭa ...	Chakra ...	Pāśa ...	? ...	Do.

The *āgamas* mentioned the appropriate forms of the image of Subrahmaṇya that should be set up in temples erected for that deity in towns of different kinds * the image that must grace a temple

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* According to the *Kāmikāgama* towns are divided into the following classes according to its residents, etc.:—

The village resided in by learned brāhmaṇas is called a *maṅgala* or an *agrahāra*. The place which has a mixed population of brāhmaṇas and other castes is said to be *grāma*. The place where a rich landlord lives with only his tenants and dependants is called a *kuṭika* or an *ēkabhōga*; (*kuṭika* is a Tamil word, *kuḍi*, rendered thus in Sanskrit). That portion of a *pura* (town) which is inhabited by brāhmaṇas and surrounded by their gardens is called a *kharvaṭa*. A place full of trading population of all classes and is visited by maritime people of other nations and is situated on the sea-coast is called a *paṭṭaṇa*. The suburb in a *vana* (forest) or *rājya* solely inhabited by Śūdras is called either a *kaṇṭaka*, *khēṭaka* or *grāma*. The capital of a subordinate chief is called a *śibira* and the town where the elephants and horses of the king are stationed is a *sēnasthāna* and that where the king lives and has a large population of all classes, and is provided with many secret passages is called a *sēnāmukha*. That portion of a town where travellers and *sannyāsins* are fed and lodged is called a *maṭha*. The town where large military forces are stationed is a *vidyāsthāna*; if the latter has in it the palace of the king also, it goes by the name of *rājadhāni*. Those places which adjoin *grāmas*, etc., are known by the names of *kubja* (Tam. *kuppam*) and *chērika* (Tam. *chēri*). The quarters occupied by weavers in a *grāma*, etc., is a *nagari*.

constructed for this deity in the *rājadhāni* (the capital city) of a reigning sovereign is to be one with six faces, six arms, twelve eyes and twelve or six ears. It should keep in its hands the *śakti*, *khaḍga*, *akshamālā*, *abhaya*, *kukkuṭa* and *khēṭaka*. The image that should be set up in a *grāma* or a *prāsāda* (palace) should have twelve arms; the right hands of this image should carry the *śakti*, *musala*, *khaḍga*, *chakra*, *pāśa* and *abhaya*; and the left hands, the *vajra*, *dhanus*, *khēṭaka*, *śikhi-dhvaja* (a banner made of peacock feathers), *aṅkuśa* and *varada*. (See Pl. CXXVIII.) This figure should be of the colour of the rising sun and be draped in red clothes and be adorned with a *karaṇḍa-makuṭa*, and the *yajñōpavīta* and be seated on a peacock with, on either side, a figure of a *dēvī*. Though different types of images of Subrahmaṇya are prescribed for consecration in different kinds of villages there is no positive objection to any of the five types of the image of this deity, namely, those with two, four, six, eight or twelve arms, being set up in any kind of town.

Subrahmaṇya is known by several names, the chief among them are Kārttikēya, Shaṇmukha, or Shaḍānana, Śaravaṇabhava or Sarajanman, Sēnāni, Tārakajit, Krauñchabhēttā, Gaṅgāputra, Guha, Agnibhū, Skanda and Svāminātha. Most of his

epithets have reference to the circumstances of his birth. Śiva cast his seed into Agni who being unable to bear it cast it into the river Ganges; hence Skanda is called Agnibhū and Gaṅgāputra. The seed was then transferred to the six Kṛittikas when they went to bathe in the Ganges, each of whom therefore conceived and begot a son; all these children afterwards became combined in one being having six heads and twelve arms and eyes. Hence he became known by the names of Kārttikēya, Shaṇmukha and Shaḍānana. According to another account the seed of Śiva was cast by the river Ganges into a thicket of reeds (*śara*) and the boy who came out of the thicket of grass came to be known as the Śarajanman. Subrahmaṇya pierced the Krauñcha mountain and hence he was called Krauñchabhētta. He commanded the army of the *dēvas* against the *asura* Tāraka whom he vanquished and killed. Therefore he got the names Dēvasēnāpati and Tārakāri. He is called Guha because he lived in a receptacle for six days before he was fully formed. Because he was born from the discharged seed (*skanna*) of Śiva he was known as Skanda.

The most characteristic weapon of Subrahmaṇya is the *śakti*; the *Mārkaṇḍeya-purāṇa* gives a short account of the origin of this weapon thus: Sūrya

(the sun) was once so powerful that his heat was causing damage to the world. Viśvakarman, the celestial mechanic, contrived to abstract a portion of the solar glory and rendered him innocuous. 'From the power taken away from Sūrya, Viśvakarman fashioned' the *śaktyāyudha* for the use of Subrahmaṇya. It is worth noting that a portion of the solar glory was transferred to Subrahmaṇya, who, according to the *Bhavishyat-purāṇa*, took his seat near Sūrya when the *daityas* attacked him and when the gods rallied round him for his support. The same *purāṇa* informs us that the *dvārapālakas* of Subrahmaṇya are Sūrya under the name of Rājña and Śiva under the name of Ṣrausha. These facts coupled with the information regarding the origin of Subrahmaṇya distinctly point to its origin to the sun-myth. We saw in the first instance that Agni was invoked by the *ṛishis* for receiving the oblations in their *yajña* and that he descended from the sun; the *Mahābhārata* states that on the day the *ṛishis* began their *yajña* the sun and the moon were together, that is, the day was a new-moon day; beginning from the *pratipada* day the seed of Agni was gathered for six days and on the *shashṭhi tithi* Subrahmaṇya of the colour of the rising sun came into existence. His *dvārapālakas*, we saw above, are Sūrya and Śiva (who is the same as Agni or Rudra).

A *dhyāna-ślōka* current in some parts of S. India actually describes him as Sūrya. All these facts clearly point to the sun-myth as the origin of Subrahmaṇya; his six heads perhaps represent the six *ṛitus* or seasons, the twelve arms, the twelve months; the *kukkuṭa* or the fowl the harbinger of the rising sun and the peacock whose feathers display a marvellous blending of all colours represents the luminous glory of the sun; the *śaktyāyudha* is also of solar origin.

Corresponding to the various names of Subrahmaṇya are images whose descriptions are found in almost all the *āgamas*. The following are some of the important aspects of Subrahmaṇya dealt with in the *Kumāra-tantra*, *viz.*,

i. Śaktidhara,	ix. Shaṇmukha,
ii. Skanda,	x. Tārakāri,
iii. Sēnāpati,	xi. Sēnāni,
iv. Subrahmaṇya,	xii. Brahma-śāsta,
v. Gajavāhana,	xiii. Vaḷḷi-kalyāṇa-sundaramūrti,
vi. Śaravaṇabhava,	xiv. Bālasvāmi,
vii. Kārttikēya,	xv. Krauñchabhētta and
viii. Kumāra,	xvi. Śikhivāhana.

To this list are added a few more by the *Śrītattvanidhi*; the descriptions of these are given briefly below.

Śaktidhara : This aspect of Subrahmaṇya should have a single face and only two arms. The left hand should bear a *vajra* and the right one the *śakti;* the latter weapon is said to represent the *ichchhā, jñāna* and *kriyā śaktis.* The following description of Jñānaśakti-Subrahmaṇya is found in the *Śrītatvanidhi:* this form of the deity should have only one face and four arms and his head adorned with a *jaṭāmakuṭa* ornamented with rubies, he should wear a garland of cactus flowers, and his body should be smeared with a paste of sandal and there must be on his chest a white *yajñōpavīta.* In three out of the four hands there should be the *śakti, kukkuṭa* and *vajra* and the fourth hand should be held in the *abhaya* pose. It is therein stated that this aspect of Subrahmaṇya is the embodiment of *jñāna-śakti.*

Skanda : According to the *Kumāra-tantra* this aspect should be represented with one face and two arms and should be of the colour of the lotus. The loins are to be bound by a broad belt and the only clothing which this figure should possess is the *kaupīna.* The right hand should keep a *daṇḍa* while the left one should rest upon the hip (*kaṭ-yavalambita*). This aspect of Subrahmaṇya is popularly known as the Paḷaniyāṇḍavar. This is

the description which is given in the *Śrītatvanidhi* for Vēlāyudha-Subrahmaṇya. This latter work, however, gives quite a different description of Skanda which is as follows. This aspect of Subrahmaṇya is required to possess, as in the previous one, one face set with two eyes, and four arms. He should be seated upon a lotus flower (*padmāsana*). His head is to be surrounded by a *prabhā-maṇḍala*; on the head there should be the usual *karaṇḍa-makuṭa* adorned with a wreath of flowers; there must also be ornaments made of rubies and on the waist a broad girdle of fine workmanship. The front two hands should be kept in the *varada* and the *abhaya* poses while the back hands should carry the *kukkuṭa* and the *vajra*. The colour of this aspect of the deity is said to be that of smoke.

Sēnāpati: This aspect should have the brilliance of the sun and should possess six faces and twelve eyes. One of the arms of Sēnāpati should pass round the waist of his *dēvī*, who should be seated upon his left lap; the corresponding right hand should keep a lotus. The other hands should hold the following objects in them: *śūla*, *khēṭaka*, *vajra*, *dhanus*, *gadā*, *ghaṇṭā*, *kukkuṭa* and *abhaya*.

Under the name Dēvasēnāpati, the *Śrītatvanidhi* gives the following description: He should have

one face, two eyes and four arms: two of the hands should be held in the *abhaya* and *varada* poses respectively and the remaining two should carry the *śaṅkha* and the *chakra;* the colour of this aspect of Subrahmaṇya is said to be black. He should be adorned with all ornaments, and should have a white *yajñōpavīta* and his body should have a coating of finely smelling sandal paste. The face must be very pretty and a smile must be playing about his lips.

Subrahmaṇya: This aspect of Skanda should be of the colour of *kuṅkuma* (saffron) and be adorned with *kēyūra*, *hāra* and other ornaments. One of the right hands should be held in the *abhaya* and in the rest must be the *śakti*, *kukkuṭa*, and a *padma.* The colour of this aspect of the deity should be that of the rising sun and that of the sandal paste and the clothing red. Or, the figure may have only two arms of which one should rest upon the hip (*kaṭyavalambita*) and the other hand be held in the *abhaya* pose.

Gajavāhana has also only one face, two eyes and four arms; in one of the left hands he should hold the *kukkuṭa* while the other should be kept in the *varada* pose; in one of the right hands there should be the *śakti* and the other should be held in the *abhaya* pose.

Śaravaṇabhava should have six heads, twelve eyes and twelve arms. Two of his hands are to be in the *abhaya* and the *varada* poses while the remaining ones should carry in them the *śakti*, *ghaṇṭa*, *dhvaja*, *padma*, *kukkuṭa*, *pāśa*, *daṇḍa*, *ṭaṅka*, *bāṇa* and *dhanus*. The complexion of this aspect is yellow; the face should resemble a full-blown lotus.

The *Srītatvanidhi*, as usual, gives an entirely different description of Śaravaṇabhava. According to this authority Śaravaṇabhava should have only one face, three eyes and six arms, be of the colour of the rising sun and be seated upon a lion. The body should be covered with ashes (*bhasma* or *vibhūti*). There should be in the hands flowery arrows, a bow made of sugar-cane, *khaḍga*, *khēṭaka*, *vajra* and the *kukkuṭa*.

Kārttikēya should have six faces and six arms and be of the colour of the rising sun. Two of his front hands should be kept in the *abhaya* and the *varada* poses, while the rest should carry *vajra*, *khēṭaka*, *śakti* and *khaḍga*.

According to the *Śrītatvanidhi* Kārttikēya should have one face with three eyes, ten arms and the complexion of the rising sun. There should be a fruit (or leaf) of the *bilvā* tree on

the head and in the right hands the *śūla*, the *chakra*, the *aṅkuśa*, and *abhaya*; in the left hands the *tōmara*, the *pāśa*, the *śaṅkha*, and the *vajra* and *varada*. He should have his peacock vehicle by his side. The complexion of this aspect of Subrahmaṇya should also be that of the rising sun.

Kumāra should hold in his right hands the *śakti* and the *khaḍga* and in the left ones *kukkuṭa* and the *khēṭaka*. The *Srītatvanidhi* substitutes the *abhaya* and *varada* in the place of *khaḍga* and *khēṭaka* in the above description.

Shaṇmukha: The colour of Shaṇmukha should be that of *kuṅkuma* (saffron) and he should be seated on the peacock. As his name indicates he should have six faces, twelve eyes and twelve arms; in the right hands he should have the *śakti*, *bāṇa*, the *khaḍga*, *dhvaja*, *gadā* and *abhaya*; and in the left ones *dhanus*, *vajra*, *padma*, *kaṭaka-hasta* and *varada* (and one more object which is perhaps the *khēṭaka*). Shaṇmukha is here mentioned as the nephew of Vishṇu. The *Srītatvanidhi* mentions the *śaṅkha*, *chakra*, *kukkuṭa*, *pāśa* and *hala* as among the objects held by the hands of Shaṇmukha. It also states that on either side of Shaṇmukha there should be standing two *dēvīs* called Jayā and Vijayā.

Tārakāri : The figure of Tārakāri is required to be sculptured with twelve arms, in the hands of which there should be the *aṅkuśa, dhvaja, khaḍga, kaṭaka-hasta, abhaya, pāśa; chakra, musala, śakti vajra, varada* and *khēṭaka*. The colour of Tārakāri, is described as equal to a crore of Aruṇas shining at the same time. According to the *Śrītatvanidhi*, Tārakāri should have only one face and three eyes and he should be seated upon an elephant carrying in two of the right hands the *khaḍga* and the *śakti* and one of them held in the *abhaya* pose; one of the left hands should be in the *varada* pose and the remaining hands should keep the *khēṭaka* and the *akshamālā*.

Krauñchabhēttā : This aspect of Subrahmaṇya should have six faces and eight arms. In the right hands there should be the *khaḍga, śakti, abhaya* and *bāṇa*; and in the left ones *varada, vajra, dhanus* and *khēṭaka*. His complexion is to be that of the lotus flower.

Krauñchabhēttā according to the *Śrītatvanidhi* should be represented with a single face and four arms and three eyes. Two of the hands should be kept in the *varada* and *abhaya* poses and the remaining hands should carry flowery arrows and a bow made of sugarcane; or, the front two hands

should be shown as breaking the Krauñcha mountain. There should be near him his peacock vehicle.

Sēnāni should also possess twelve arms and twelve eyes; the hands should have in them *khaḍga, chakra, aṅkuśa, śakti, abhaya, śūla, varada, padma, daṇḍa and gadā.*

Brahma-śāstā: This is the aspect of Subrahmaṇya in which he put down the pride of Brahmā by exposing his ignorance of the Vēdas. He should be represented with a single face and four arms; he should have only two eyes. In the back hands there should be the *akshamālā* and the *kamaṇḍalu* and the front hands should be held in the *varada* and *abhaya* poses. The colour of Brahma-śāstā should be the red of the lotus flower.

Bālasvāmi is the aspect of Subrahmaṇya as a child. If he is sculptured as standing by the side of his parents, as in the Sōmāskanda aspect of Śiva, he should be represented as a child carrying a lotus in each hand; if, however, he is shown separately, he may be sculptured with a *padma* in his right hand and with the left hand resting upon the hip (*kaṭyavalambita*). The colour of this aspect is also red.

Śikhivāhana is to be of the colour of coral and to have a single face and four arms. In one of

the hands there should be held the *śakti* and in the other the *vajra*, while the remaining ones should be held in the *abhaya* and the *varada* poses respectively. He is said to be the destroyer of the enemies of the gods.

Vaḷḷikalyāṇasundara: In this aspect Subrahmaṇya is sculptured as being married to Vaḷḷi. He should be represented in this case as carrying in the back right hand the *akshamālā* and the front hand should be held in the *abhaya* pose; the front left hand should rest upon the hip and the back hand should carry a *kamaṇḍalu*. Brahmā with a *sruva* in his hand should be shown as officiating in the ceremonies in front of the fire that should be sculptured as burning in a *kuṇḍa*. Vishṇu should keep in his hands a water-vessel ready to pour water in the act of giving the girl in marriage to the bridegroom. A host of gods and goddesses should be shown as offering praises to the married couple. Both the bride and the groom should be adorned with all ornaments appropriate to the occasion. The colour of Subrahmaṇya in this aspect also is red

The *Śrītatvanidhi* adds the description of the following aspects of Subrahmaṇya, namely, Agnijāta-Subrahmaṇya, Saurabhēya-S., Gāṅgēya-S. Guha-S., Brahmachāri-S., and Dēśika-S.

Agnijāta-Subrahmaṇya should have two faces, eight arms and a white complexion; his neck should be of black colour; he should carry in three out of the four right hands the *sruva*, an *akshamālā* and a *khaḍga* and the remaining hand should be kept in the *svastika* pose; in three of the left hands there should be the *vajra*, *kukkuṭa*, *khēṭaka* and an *ājya-pātra* (vessel of ghee or clarified butter). He should be sculptured as engaged in the act of offering fire sacrifice.

Saurabhēya-Subrahmaṇya should have four faces, eight eyes and eight arms and should be seated upon a *kamalāsana*; in the right hands there should be the *śakti*, a lotus, flowery arrows and *abhaya*; and in the left hands *vajra*, a bow made of sugar-cane, a *śūla*, and *varada*. He should be standing with his right leg kept firmly on the ground and the left leg somewhat bent. His colour should be that of the lotus flower.

Gāṅgēya-Subrāhmaṇya is required to be represented with a single face, three eyes and four arms. The head must be adorned with a *karaṇḍa-makuṭa*; he should be standing upon a *makara* (a kind of fish) and should be carrying a flag on which is painted a *kukkuṭa*, and should be adorned with *nīlōtpala* flowers. In his right hands should be a *paraśu* and a *pūrṇa-kumbha* (a vessel filled with

water); in the left hands he should keep an *araṇi* (a piece of wood which is used in generating fire by friction) and a *kukkuṭa*. The colour of this aspect of Subrahmaṇya is that of gold.

It might be noticed that in all these aspects the descriptions are such as to suit the nature of the aspect; for example Subrahmaṇya, the son of Agni, is said to have two faces, the same number as possessed by Agni; he carries an *ājya-pātra sruva* and other objects necessary for making fire-offerings. Similarly, in the case of the Gāṅgēya-Subrahmaṇya, or Subrahmaṇya the son of Gaṅgā, he is required, like Gaṅgā, to be standing upon a *makara*, carry a *pūrṇakumbha* and adorned with *nīlōtpala* or water-lilies, objects characteristic of rivers.

Guha-Subrahmaṇya should have one face, three eyes and four arms. His head should be adorned with a *kirīṭa* made of gold set with rubies. In the right hands there should be the *vajra* and the *śula* and the left hands should be held in the *varada* and the *abhaya* poses. The colour of Guha is black and that of his clothes white. His Dēvī should be by his side and they should look like a newly married couple.

Brahmachāri-Subrahmaṇya: Subrahmaṇya in this aspect should have two eyes, two arms and be

standing upon a *padma*. He must have a tuft of hair on his head, a *yajnōparīta*, *mauñji* (grass girdle) and *kaupīna*. The right leg should be firmly placed upon the *padma* and the left one slightly bent and rested upon it. In the right hand there should be a *daṇḍa* and in the left a *vajra*. His complexion should be red.

Dēśika-Subrahmaṇya : This is the aspect in which *Subrahmaṇya* taught Śiva, his own father, the significance of the sacred syllable *ōm*. As a teacher he should be represented as possessing one face, six arms and as seated upon the peacock. His head should be adorned with a *karaṇḍa-makuṭa* ; two of his hands should carry the *śakti*, one an *akshamālā* and two others kept in the *varada* and the *abhaya* poses ; the remaining hand should perhaps be held in the *chinmudrā* pose. *Śiva* in the aspect of a disciple is called the Śishya-bhāva-mūrti. The *Mānasāra* gives a description of the form of Śishyabhāvamūrti. Śiva should be seated in front of his teacher Subrahmaṇya cross-legged, with one of his right hands kept closing his mouth and another kept on the chest in the *jñāna-mudrā* pose ; the other two hands should carry the *ṭaṅka* and the *mṛiga*. He should have a white complexion and his face should resemble the full-moon. His head should be adorned with a

crescent moon. Pārvatī, his consort, should also be standing by his side.

Pls. CXXI-CXXIX illustrate the various aspects of Subrahmaṇya. Fig. 1, Pl. CXXI, belongs to the collection of the late Mr. M. K. Nārāyaṇasvāmi Ayyar and represents Skanda or Vēlāyudha-Subrahmaṇya. In the right hand of the image is a *daṇḍa* and a *sakti* is kept resting on his right arm. The left hand rests upon the hip. The image is clothed with only a *kaupīna* and wears the ornaments generally worn by boys. This is a modern piece of work.

Fig. 2 on the same plate is the photograph of the image of Kumāra belonging to the Śiva temple at Tiruppālatturai. The image has four arms; in the right hand at the back there is the *śakti* and in the back left hand the *vajra;* the front right and the left hands are kept in the *abhaya* and the *varada* poses respectively. A *śaktyāyudha* rests upon the right front arm.

Pl. CXXII is the reproduction of the photograph of Subrahmaṇya with his two consorts Dēvasēna and Vaḷḷi to be found in the Nāgēśvarasvāmin temple at Kumbhakōṇam. It is precisely similar to the figure of the Tiruppālatturai temple. Herein, Subrahmaṇya has behind him his peacock.

PLATE CXXI.

Fig. 1. Skanda or Vēlāyudha-Subrahmaṇya: Bronze: Mr. M. K. Nārāyaṇasvāmi Ayyar's Collection.

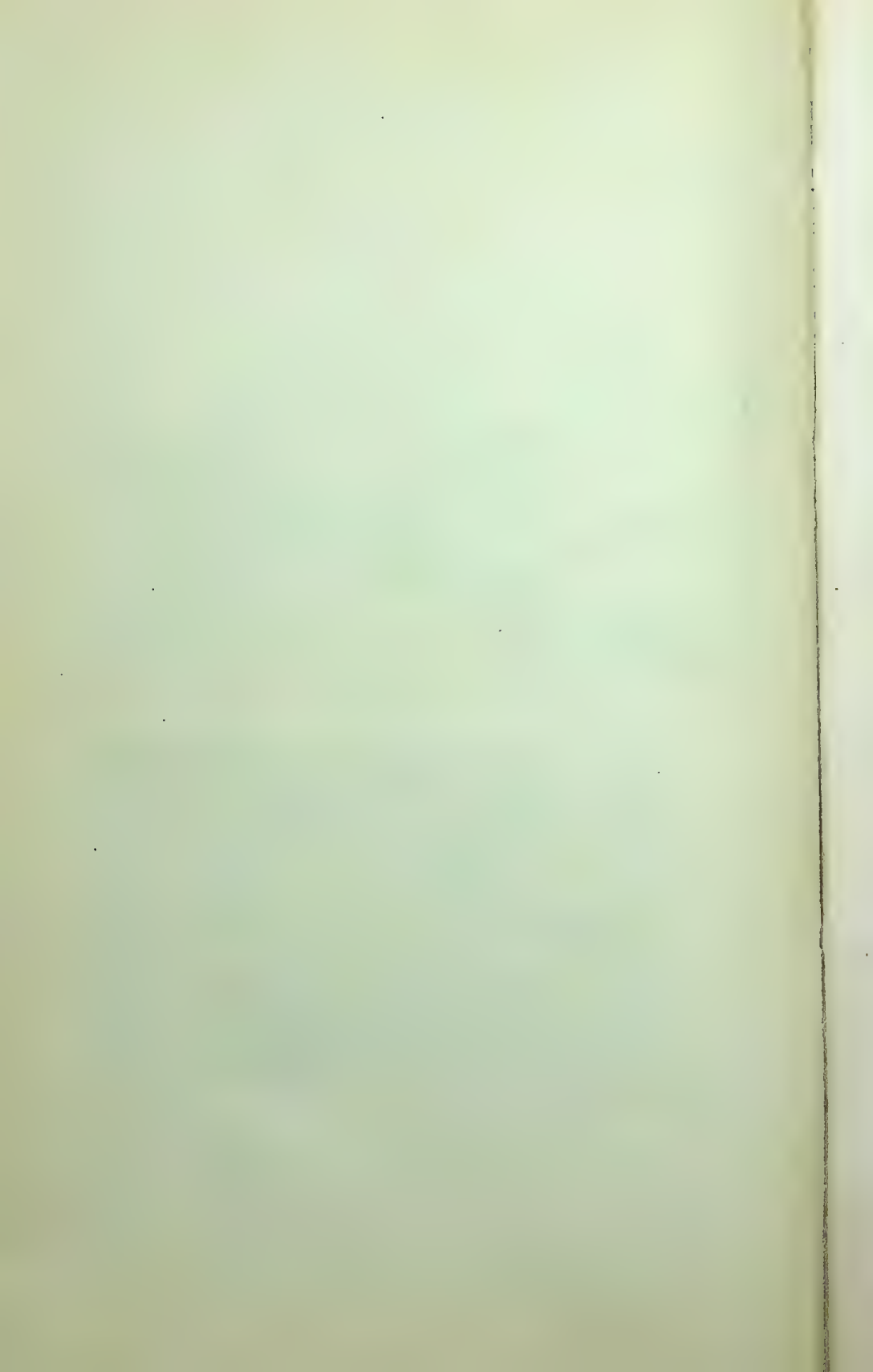



Fig. 2. Kumāra: Bronze: Tiruppālatturai.

Vaḷḷī. Subrahmaṇya. Dēvasēnā.

Subrahmaṇya with his consorts Dēvasēna and Vaḷḷī:
Stone: Kumbhakōṇam.

PLATE CXXIII.

Mahāvaḷḷī. Subrahmaṇya. Dēvasēnā.

Subrahmaṇya with his consorts Dēvasēnā and Vaḷḷī:
Bronze: Tiruvoṟṟiyūr.

PLATE CXXIV.

Subrahmanya : Stone : Ellora.

The description of the Dēvīs of Subrahmaṇya is given as follows in the *Kumāra-tantra :* Mahāvalli should be of black complexion and should have a smiling face. She should stand with her right leg kept firmly on the ground and the left leg kept somewhat bent and placed on it. She should be holding in her left hand a *padma* (lotus) and her right hand should be hanging by her side. The complexion of Dēvasēna is red and she should also have a smiling face and standing with her left leg kept firmly on the ground and the right one somewhat bent. She should carry in her right hand a *nīlōtpala* flower, and the left one should be hanging. These descriptions are rigidly observed in the sculpture of the Nāgēśvarasvamin temple.

Pl. CXXIII is exactly similar to the previous one. The original of this sculpture is in the Śiva temple at Tiruvoṟṟiyūr and is executed very skilfully.

The photograph reproduced on Pl. CXXIV is that of a piece of sculpture belonging to one of the rock temples at Ellora. The central figure, Subrahmaṇya, has four arms and a single face. The front right hand which is broken seems to have held the *śakti*, whose head is visible near the figures of a Dēva and his Dēvī sculptured on the upper left corner. The back right hand rests upon the hip ;

the front left hand carries a *kukkuṭa* and the back left hand embraces the peacock which stands to the left of Subrahmaṇya. There are on either side a goat-headed attendant of Subrahmaṇya; one of these must be Daksha-Prajāpati, who is said to be one of the *parivāra-dēvatās* of Subrahmaṇya. The figure on the left has its left arm crossed against its chest and keeps its right one as if going to close his mouth,—attitudes which show a great deal of reverence. The figure on the left of Subrahmaṇya has its left hand resting upon its hip and keeps something in its right hand. On either side of the figure of Subrahmaṇya and soring in the air are two Dēvas with their Dēvīs praising him. The central figure of Subrahmaṇya has an *yajñōpavīta*, a *udarabandha* and a fine *hāra*; the ears are adorned with two different kinds of *kuṇḍalas* and the head is surmounted with a *karaṇḍa-makuṭa*, round which there is a *prabhā-maṇḍala*.

Pl. CXXV is the photograph of Subrahmaṇya with his consorts and resembles the other two photographs described above. The only difference consists in that the figure of Subrahmaṇya in this instance bears the *śakti* and the *kukkuṭa* in its back right and left hands respectively, while, as in the other instances, the front right and left hands are kept in the *abhaya* and the *varada* poses

PLATE CXXV.

Subrahmaṇya with his consorts Dēvasēnā and Vaḷḷī:
Stone: Kumbhakōṇam.

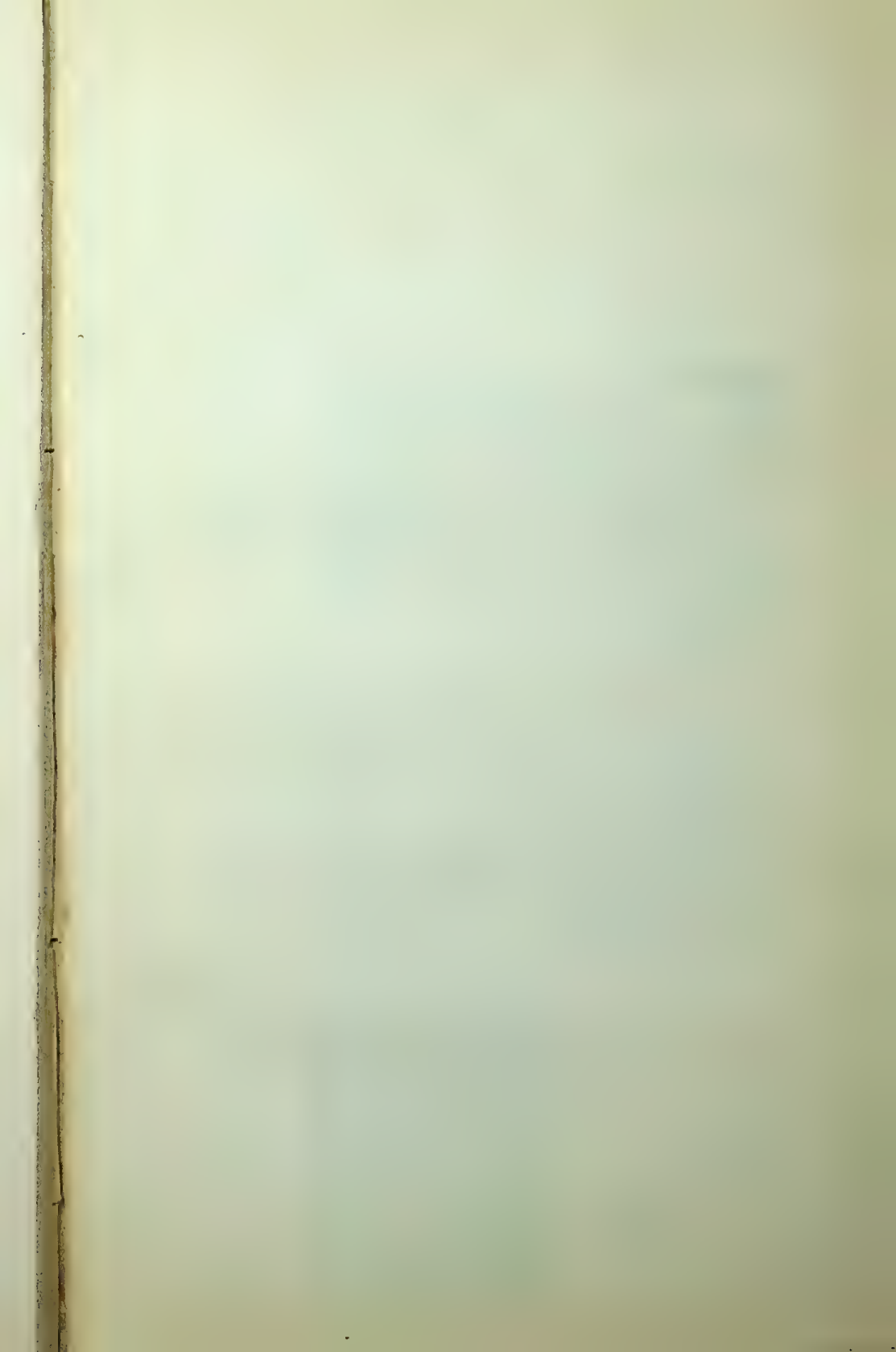



PLATE CXXVI

Fig. 1. Subrahmaṇya with his two consorts : Ivory : Trivandram.

Fig. 2. Śikhivāhana : Stone . Kumbhakōṇam.

Fig. 3. Sēnāpati : Stone : Madras Museum.

PLATE CXXVIII.

Shaṇmukha : Stone : Paṭṭīśvaram.

respectively. The person of Subrahmaṇya is elaborately adorned with all sorts of ornaments.

Fig. 1, Pl. CXXVI is a piece of ivory carving executed in the School of Arts at Trivandram and closely resembles the previous sculpture. Fig. 2 on the same plate represents Subrahmaṇya as seated upon the peacock; the right leg is hanging while the left one is bent and rested upon the peacock. The front hands are in the *abhaya* and the *varada* poses, and the back hands keep in them the *śakti* and the *vajra*. Fig. 3 on the same plate portrays Subrahmaṇya as seated upon the peacock, embracing his consort with his right arm and keeping in his left hand a bow; whereas the Dēvī embraces her lord with her left arm and carries in her right hand an arrow. Fig. 2 may be taken as Śikhīvāhana and fig. 3 as Sēnāpati.

Pl. CXXVII illustrates the description of Shaṇmukha. This beautifully carved figure belongs to the Śiva temple at Paṭṭīśvaram. It has twelve arms of which two are held in the *abhaya* and the *varada* poses and the remaining ones carry the *śakti, ṭaṅka, chakra, khaḍga* and *musala* (or pāśa?) and *vajra, dhanus, bāṇa, khēṭaka* and *śaṅkha*. The figure has six heads of which three are visible in the photograph. Behind the figure of Subrahmaṇya is his peacock.

Pl. CXXVIII is almost similar to the previous one; in addition to the weapons mentioned in the last plate, there is in this a *śaktyāyudha* made separately and kept leaning on the back arms. The *padmāsana* upon which this image stands is hexagonal, specially so made to agree with the six faced nature of the deity for whom it serves as a pedestal.

Pl. CXXVIII*a* is a piece of sculpture which is to be found in the temple at Aihoḷe and represents Tārakāri. In this Subrahmaṇya is seen riding a peacock and spiritedly attacking the fallen Tārakāsura with his *śaktyāyudha* which he wields with his right hand. The left hand carries the *vajra*. On either side of Subrahmaṇya are two Dēvas in the *ālīḍhāsana* posture, flying in the air and praising him. Above and on either side of the central figure are two persons carrying offerings and flower garlands.

Pl. CXXIX is a fine piece of sculpture to be seen in the front *maṇḍapa* of the temple of Śiva at Tirupparankunṟam near Madura. It represents the scene of the marriage of Subrahmaṇya with Dēvasēna. Subrahmaṇya is standing on the right with his right hand stretched out to receive the water which Indra is ready to pour from a water vessel, standing behind Dēvasēna on the left.

PLATE CXXVIII

Shaṇmukha Bronze: Nallūr.

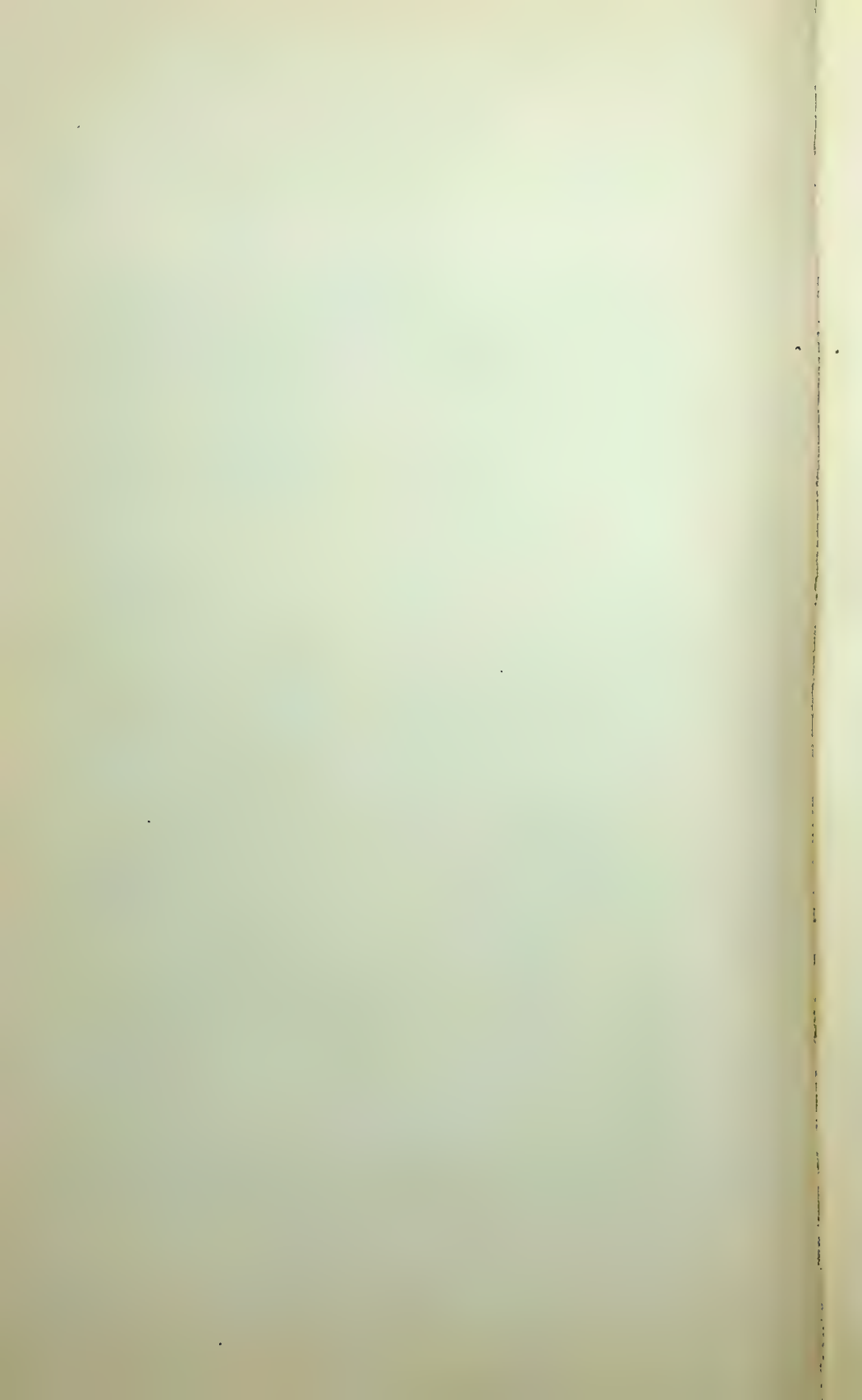



PLATE CXXVIIIa.

Tārakāri-Subrahmaṇya ; Stone : Aihoḷe.

Dēvasēnā-Kalyāṇasundaramūrti : Stone : Tirupparaṅkuṉṟam.

Subrahmaṇya has in the front left hand a lotus and in the back left one the *śakti;* it is not apparent from the photograph what other object is held in the back right hand.

Indra is seen keeping in the right hand the *ṭaṅka* and in the left the *vajra* and with his right hand he is pouring water into the hand of Subrahmaṇya.

Brahmā is seated in a countersunk surface below doing *hōma* (fire offerings) in connection with the marriage of Subrahmaṇya.

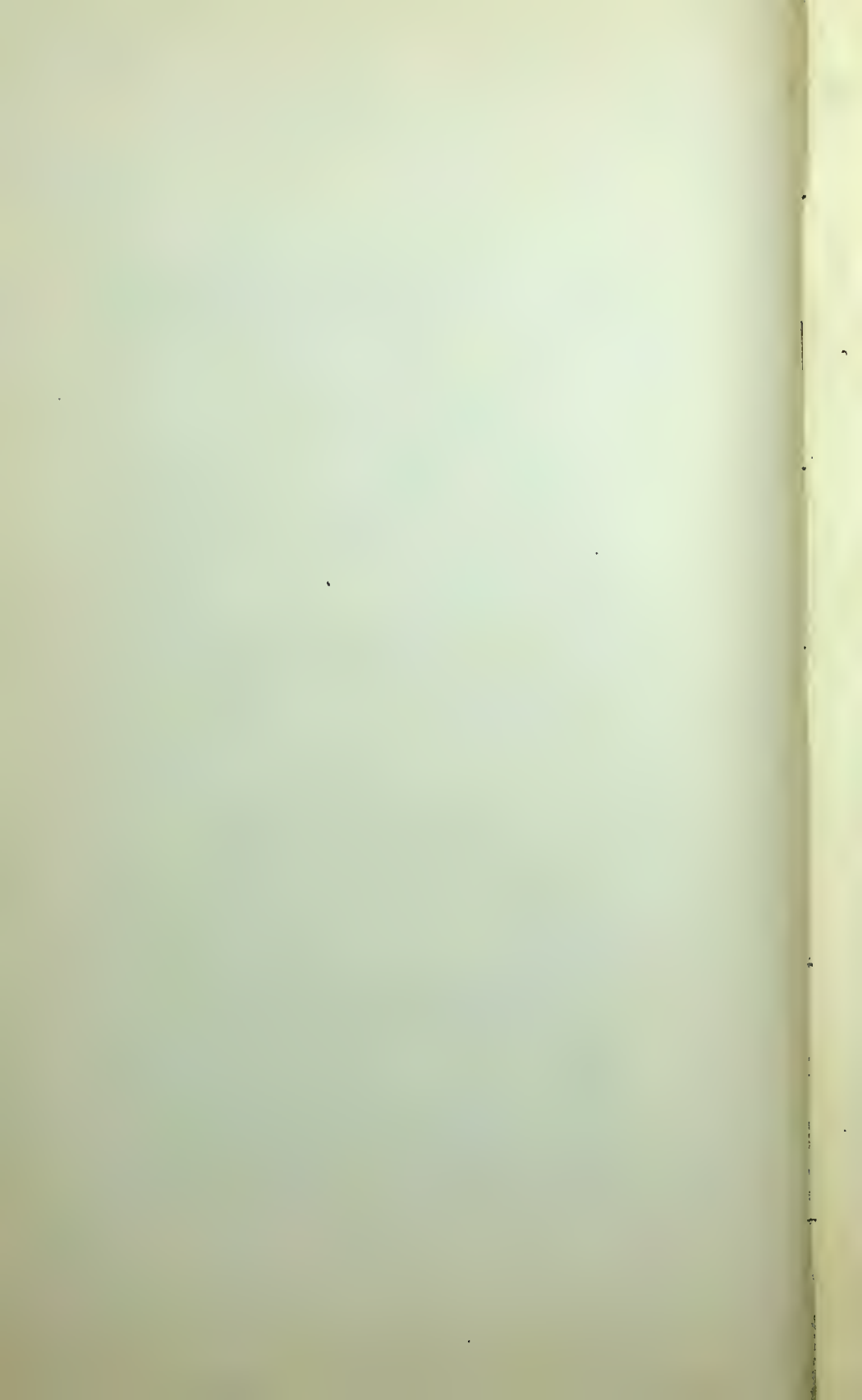
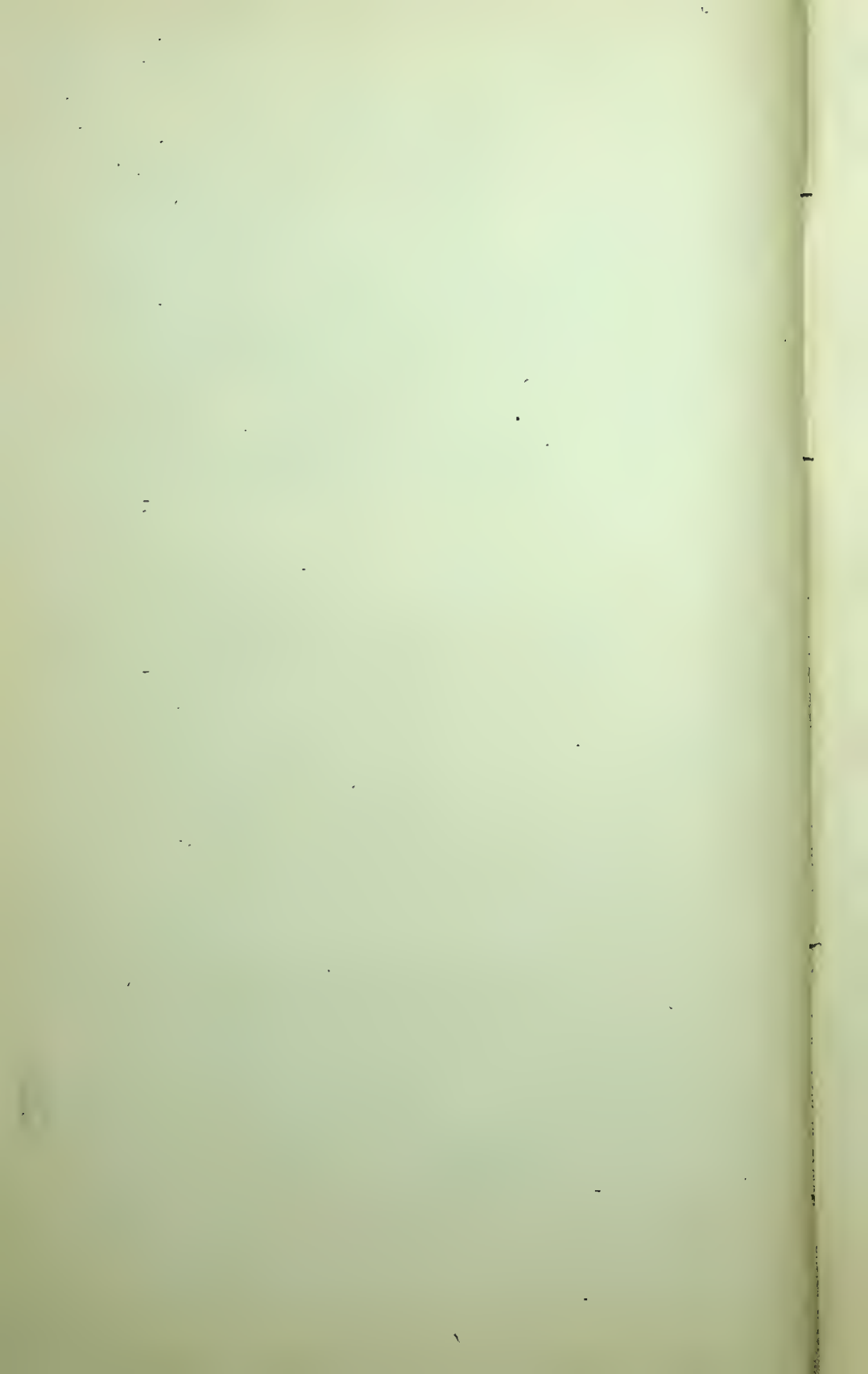
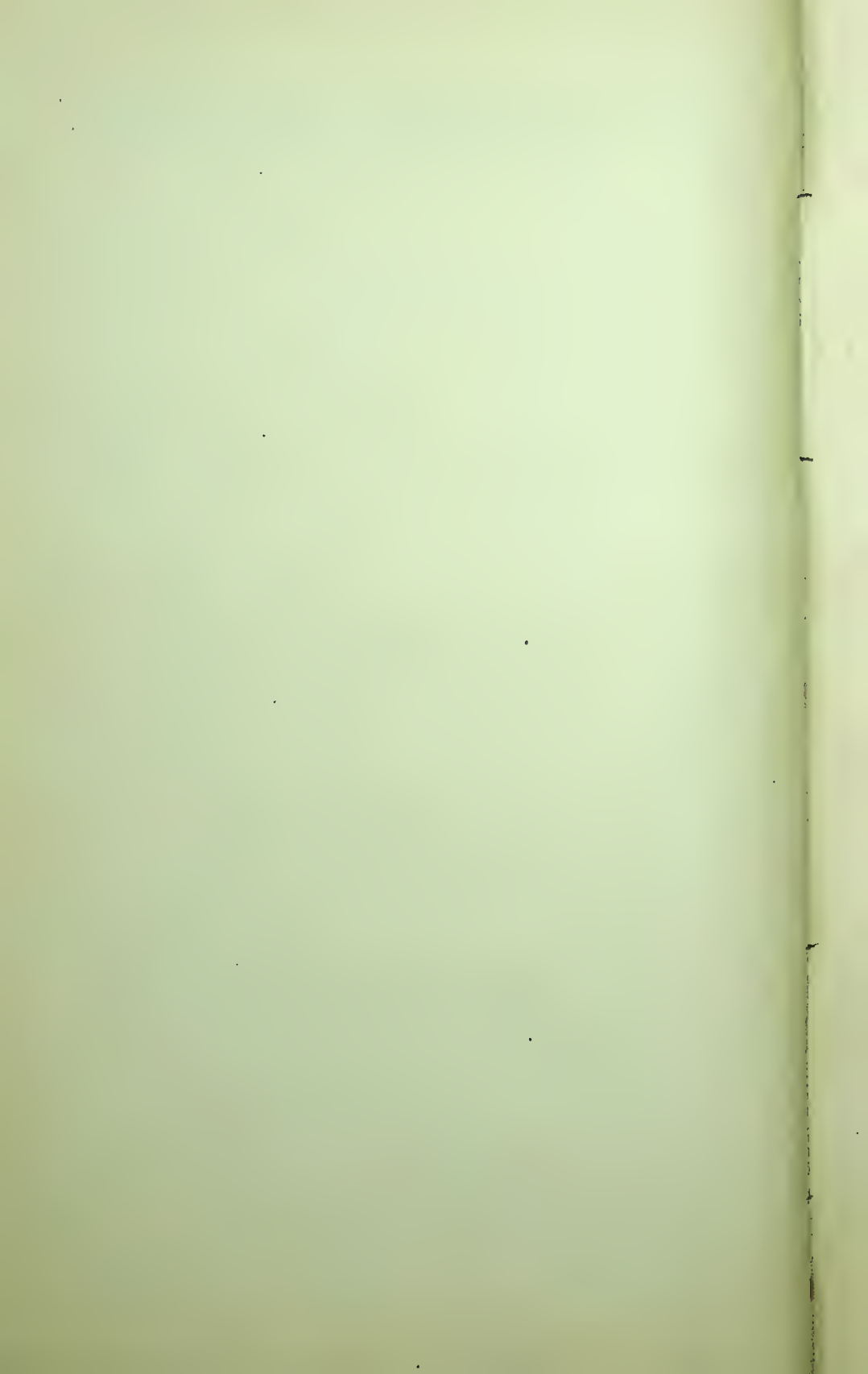
The modesty of the bride is very well portrayed in this piece of sculpture.

The *Kumāra-tantra* gives the description of the *dvārapālakas* of the shrine of Subrahmaṇya. They are called Sudēha and Sumukha; both of these are said to be brāhmaṇas. They should be represented with one face and two or four arms. If they possess two arms only, the right hand should be held in the *abhaya* pose and the left hand should keep a *gadā.* If they have four arms, the back hands should keep in them the *vajra* and the *śakti* and the front hands as in the case of the two-armed figure. One of these should be of red complexion and the other black; they must be adorned with all ornaments and should have side-tusks. Their head must have the *karaṇḍa-makuṭas.*

Sudēha should be to the right and Sumukha to the left of the entrance.

Another attendant of Subrahmaṇya is called Sumitra. His story is given thus in the *Kumāra-tantra*. There once lived a good brāhmaṇa named Svarṇāksha in Kāśi; he had a son named Sumitra who had been worshipping Skanda in due form during his three consecutive births. Subrahmaṇya was pleased with his devotion to himself (Subrahmaṇya) and gave him the name Sumitra (a good friend) and made him the head of the *gaṇas* and gave him a place near him. Then follows a description of the image of Sumitra; Sumitra should be sculptured according to the *uttama-nava-tāla* measure, with two eyes, two arms and a red complexion. He should have a fine looking face and should be youthful possessing side-tusks. The head should be covered with a *karaṇḍa-makuṭa* hiding his tuft of hair or a *jaṭā-makuṭa*. The right hand should carry the *śakti* and the left hand should be kept on the hip (*kaṭyavalambita*). Or, the hands may be kept in the *añjali* pose on the chest. He may be sculptured either as seated or as standing on a *padmāsana*.

Pl. CXXX is the reproduction of the photograph of Sumukha the left gate-keeper of the shrine of Subrahmaṇya in the great Śiva temple at

Dvārapālaka of the Subrahmaṇya shrine: Stone: Tanjore.

Tanjore. The front right hand of the image bears a short sword, while the front left hand carries a shield ; the back right hand is in the *sūchi* pose and the back left hand in the *vismaya* pose. The right leg of the figure of Sumukha rests upon the head of a lion, and the left foot of the image stands upon a *padmāsana*. It is one of the finest pieces of sculpture to be found in the Brihadiśvara temple at Tanjore.

NANDIKESVARA OR ADHIKA-RANANDI.

NANDIKĒŚVARA OR ADHIKĀRANANDIN.

AT the entrance into many an important temple of Śiva in Southern India one meets with a pair of images, of which one is a male figure and the other a female one, the consort of the former. The male figure is shaped exactly like that of Śiva in the aspect of Chandraśēkharamūrti. It is seen standing upon a *padmāsana* and carrying in its back hands the *paraśu* and the *mṛiga;* but, unlike the figure of Chandraśēkharamūrti, which keeps its front hands in the *varada* and the *abhaya* poses, that of Adhikāranandin has them folded on the chest in the *añjali* pose. The figure of Adhikāranandin is sometimes mistaken by the less informed persons for that of Śiva.

Three different accounts are found of the origin of Adhikāranandin. According to the *Śiva-mahāpurāṇa*, he was the son of the *ṛishi* Sālaṅkāyana; the following account is given of him by this authority: Sālaṅkāyana, who was long without a

son, was doing penance under a *sāla* tree in a place called Sālagrāma. Appreciating his austerities, Vishṇu appeared before him and asked him to request for any boon he desired. The *ṛishi* prayed that he may be blessed with a son of great virtue. Immediately after this request was made, a person sprang from the right of Vishṇu, who resembled Śiva in every way. He was given the name Nandikēśvara. The *purāṇa* adds that this was the forty-ninth birth of Nandikēśvara.

A second account of the birth of Nandikēśvara runs as follows: in the Trētā-yuga, a *ṛishi* named Nandi was performing a severe penance on the peak called Muñjavān on the Mandara mountain. Śiva pleased with the devotion of Nandi presented himself before the *ṛishi*. The latter requested Śiva to grant him the boons that he should have unshakeable faith in and love for Śiva, as also that he should be made the head of the *gaṇas*. Śiva granted him the boons with pleasure and disappeared. Indra and the other gods were overjoyed to see the bliss that befell the *ṛishi* Nandi and praised him for his good fortune.

The *Liṅga-purāṇa* has a third account of the origin of Nandikēśvara. A blind *ṛishi* named Silāda was practising penance with a desire to obtain an immortal son, not born of human beings.

Indra becoming pleased with the austerities of this *ṛishi* resolved to fulfil the *ṛishi's* desire and approached him and told him that no one but Śiva could grant him what he wanted and directed him to address his penances to that deity. He did as advised by Indra, and Śiva pleased with him, promised that he would himself be born to the *ṛishi* as his son; thereby he intended to satisfy Brahmā also who was desirous of Śiva taking a human incarnation. After some time, Silāda was engaged in a sacrifice (*yāga*); a lad proceeded from the room in which the *ṛishi* Silāda was performing the *yāga*; he looked precisely like Śiva, with a *jaṭā-makuta* on his head, three eyes and four arms. He was carrying in his hands the *śūla*, the *ṭaṅka*, the *gadā* and the *vajra*. Because Silāda became pleased with the fulfilment of his desire by the appearance of this, his son born not by human agency, Śiva gave the lad the name Nandi and disappeared.

Then Silāda and his son Nandi repaired to the former's *āśrama*. There the boy lost his superhuman form and became quite like any ordinary mortal. Though feeling sorry for the change, Silāda performed on his son the usual ceremony such as *upanayana*, when the boy attained the seventh year of age; he soon became well versed in the Vēdas. Some time after, two *ṛishis* named Mitra

and Varuṇa came to the *āśrama* of the *ṛishi* Silāda as his guests; these gazed intently at Nandi and perceived through their mental vision that the life of the boy was to come to an end in one year more. They informed this sad news to the father of the boy. The *ṛishi* and his father Sālaṅkāyana sank in despair on hearing the prognostication of their guests, and swooned. But, Nandikēśvara, though internally perturbed, began to meditate upon Śiva so intently that the latter appeared to him and took hold of him in his arms and threw round his neck the flower garland which was hanging round his own neck. Forthwith the boy was changed into a being endowed with three eyes, ten arms and appearance which exactly resembled Śiva. The latter blessed this metamorphosed Nandi to be free from old age and death and also anointed him as the head of his *gaṇas* and married him to Suyaśa, the daughter of the Maruts.

The name Nandikēśvara, 'the tawny coloured dwarf' and a follower of Śiva occurs in the *Rāmāyaṇa* (V. 17, Sec. 16 of the Uttara-kāṇḍa). There he is stated to be another manifestation of Śiva (*apara tanuh*) and that when he was keeping guard over the Kailāṣa, Rāvaṇa, the lord of Laṅkā and of the Rākshasas, came driving in his ærial car and wanted to cross the abode of Śiva. But he was

promptly stopped by Nandikēśvara. Upon this Rāvaṇa made contemptuous remarks concerning the monkey-face of Nandikēśvara. Incensed at the insult offered to him, he cursed Rāvaṇa that beings possessing the same shape as himself and of similar energy (that is, monkeys) would destroy the race of Rāvaṇa.

Nandikēśvara is mentioned also in the *Bhāgavata-purāṇa.* During the *yāga* that Daksha-prajāpati was performing, he spoke tauntingly of Śiva. Nandi grew angry at the insult offered to his lord Śiva and pronounced maledictions against Daksha and the other revilers of Śiva.

The *Vishṇudharmōttara* gives the following description of Nandikēśvara. He should have three eyes and four arms and a red complexion. His garments should be made of tiger's skin ; in one of his hands there should be the *triśūla* and in another the *bhindi ;* a third hand should be held over his head and the fourth held as though he is commanding a host of people. His gaze should suggest that he is seeing objects at a great distance and regulating the large crowd of devotees resorting to offer worship to Śiva.

Nandikēśvara is more often represented as a bull than as a bull-faced human being or as a

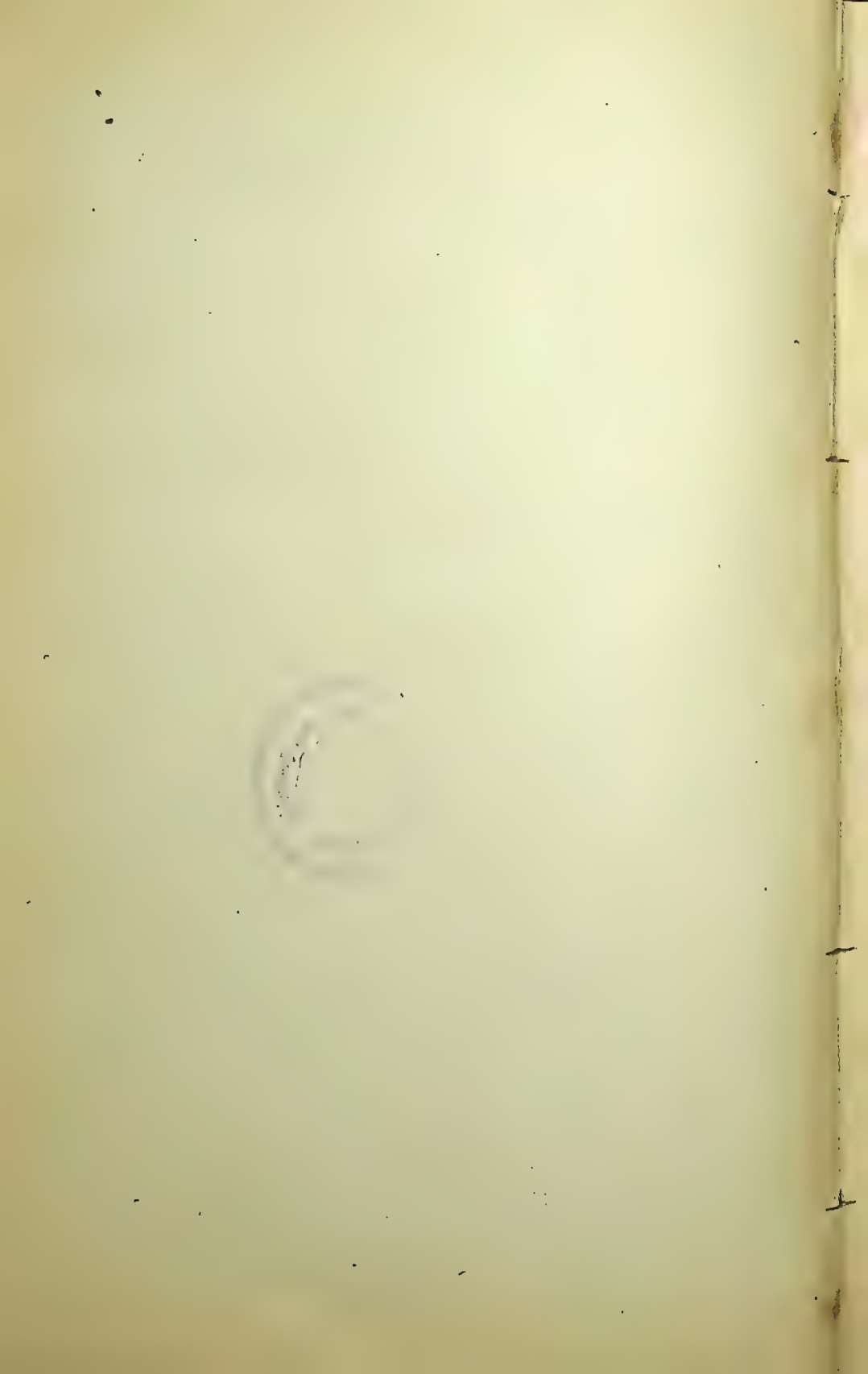
duplicate of Śiva. The former is kept lying in front of the central shrine of all Śiva temples.

An illustration of Adhikāra-Nandin is given on Pl. CXXXI. The original of the photograph therein reproduced is in the temple of Śiva at Vaḷuvūr. It is sculptured precisely like Śiva in the aspect of Chandraśēkharamūrti, carrying the *paraśu* and the *mriga* in the back right and left hands respectively, and standing upon a *padmāsana;* but unlike Chandraśēkharamūrti who keeps the front right and left hands in the *abhaya* and the *varada* poses, Nandikēśvara has them folded on the chest in the *añjali* pose. The body has three slight bends in it (*tribhanga*). On his head are the *jaṭā-makuṭa* and the Gaṅgā and the crescent moon.

Pl. CXXXII is the photograph of the bronze Nandi in the Śiva temple at Pañchanadikkuḷam; it is an ordinary bull couchant and is placed in the *mahāmaṇḍapa* of the Śiva temples generally.

PLATE CXXXI.

Adhikāra-Nandin: Bronze: Valuvūr.

CHANDESVARA.

CHAṆḌĒŚVARA.

THE story of Chaṇḍēśvara, how he worshipped Śiva and attained to the position of the leader of the *bhūtagaṇas* of Śiva, has been given already under Chaṇḍēśānugrahamūrti. The image of Chaṇḍēśvara is essential in a Śiva temple and should be set up in the north-east corner with reference to the central shrine of the temple.

The image of Chaṇḍēśvara may be set up in a shrine unattached to any temple, or as one of the *parivārā-dēvatas* or attendant deities in a Śiva temple. In the first instance, the shrine of Chaṇḍēśvara is said to be *svatantra* and in the second *paratantra*. The *svatantra* temple of Chaṇḍēśvara may be situated in any of the eight directions (north, north-east, etc.) or in the centre of towns and villages. The temple of Chaṇḍēśvara may range in size from a mere shrine of one cubit cube to a magnificent temple with a base of thirty cubits square, surmounted by a *vimāna* of one to seven *talas* or storeys in height, ornamented with the

figures of Chaṇḍēśvara or any other deity on the corners of each *tala* (storey); or, there might be in these corners figures of Nandi, the bull couchant. In the case of the temple of *svatantra* Chaṇḍēśvara, it is required to face any one of the directions except the north; this temple should have *prākāras*, *maṇḍapas*, etc., in proportion to the dimensions of the central shrine.

Surrounding the central shrine there should be eight *parivara-mūrtis*, named Rudrabhakta, Rudra-Chaṇḍa, Chaṇḍama, Mahābala, Vīrya, Ṭaṅkapāni, Īśasēvaka and Rudrakōpaja. They should all be of white complexion, big-bodied and with the pair of front hands held in the *añjali* pose and the back pair carrying in them *ṭaṅkas*. They may be represented either as standing or seated in the *vīrāsana* attitude and draped in elephant skins; they should have terrific countenances. Instead of Rudra-bhakta and others, Indra and the other Dikpālakas may be made the *parivāras* of the temple of Chaṇḍēśvara. They may be represented as actual anthropomorphic figures or with simple *pīṭhas* (as in the case of the Sapta-Mātṛikās, see Vol. I, Pl. CXX). In front of the temple of Chaṇḍēśvara there should be, as in Śiva's temples, a Nandi or couchant bull, and at the main entrance of the temple there should be two gate-keepers

named Chaṇḍānuga and Chaṇḍabhṛitya. These two should be sculptured with two arms and carrying clubs in their hands; sometimes they may be dispensed with also.

The figure of Chaṇḍēśvara should be fashioned according to the *madhyama* or *adhama-daśa-tāla vidhi* as is given in *Pratimālakshaṇa* or instructions given for the making of images; different descriptions are found in the *āgamas* for making the image of Chaṇḍēśvara. In the first instance, we see it stated that it might be sculptured as seated upon a *padmāsana;* its look should be terrific, as if fire would burst out of its face; the colour of Chaṇḍēśvara should be jet black and there must be a *sarpayajñōpavīta* on its body. The head should be adorned with a *jaṭā-makuṭa,* in which there should be the crescent of the moon, as in the case of Śiva. Chaṇḍēśvara, according to this description, should have four faces, four arms and twelve eyes. In the right hands there should be the *akshamālā* and the *triśūla* and in the left hands the *ṭaṅka* and the *kamaṇḍalu.*

A second description of the image of Chaṇḍēśvara is as follows. The complexion of this deity should be conch-white; there should be three eyes and four arms and in the *jaṭā-makuṭa* the crescent

moon. The figure of the deity should be seated in the *vīrāsana* posture and should carry in its back hands the *dhanus* called the *Pināka* and the *bāṇa* called the *Amōgha*, while the front hands should be kept in the *varada* and *abhaya* poses.

According to the third description, Chaṇḍēśvara may be represented as either standing or sitting, with only a pair of arms but with three eyes. The colour of the body is here also required to be inky-black. As in the other cases there should be the *jaṭā-makuṭa* on the head. If the figure is made a seated one, the right leg should be hanging below the seat and the left leg should be bent and rested upon the seat. The left hand may either be placed on the left thigh or held in the *varada* pose. In the right hand there may be a *ṭaṅka*; or both hands may carry *ṭaṅkas*; or both hands may be folded on the chest in the *añjali* pose. Or, the figure may be sculptured as seated in the *utkuṭikāsana* posture with the head slightly bowed down as in deep sorrow, but with a face full of peace.

In the fourth mode of representing Chaṇḍēśvara, he must be sculptured as having four arms three of which should be carrying the *ṭaṅka*, the *pāśa* and the *śūla* and the remaining one held in the *abhaya* pose.

"In the descriptions found in the works of the Siṁhaḷadēśa (Ceylon) * it is stated", so says the *Kāmikāgama*, "that Chaṇḍēśvara should be represented in the Kṛitayuga with eight arms, in the Trētāyuga with six, in the Dvāparayuga with four and in the Kaliyuga with two only. But", the same authority adds, "no such thing is mentioned in the works of the other countries".

Again, Chaṇḍēśvara may be shown singly or with his consort Dharmanīti. If his Dēvī is also sculptured, she should be adorned with all ornaments and should carry a *nīlōtpala* in her hands. Her colour is also to be black.

The *Kāraṇāgama* states that Prachaṇḍachaṇḍa, Vikrāntachaṇḍa, Vibhuchaṇḍa, Vīrachaṇḍa and another whose name is not given came from the Pañchabrahmās. The stewardship of the house of Śiva was bestowed in the Kṛitayuga upon Prachaṇḍachaṇḍa, in the Trētāyuga upon Vikrāntachaṇḍa, in

* This is clear evidence that there existed in Ceylon the worship not only of Buddha but of the various deities of the Hindu cults and that there existed text-books in that country also containing descriptions of images, which sometimes differed from the readings of those on the continent of India. Evidently some of those Buddha *āgamas* quoted by Dr. Anandakumārasami in his "Simhalese Art" belong to the category of works referred to in the *Kāmikāgama*.

the Dvāparayuga upon Vibhuchaṇḍa and in the Kaliyuga upon Vīrachaṇḍa.

In the case of *paratantra* Chaṇḍēśvara his shrine should be facing the south and, as has been already mentioned, be situated on the north-east corner of the first *prākāra* of the Śiva temple. According to the *Kāraṇāgama* the *paratantra* Chaṇḍēśvara may have three eyes and four arms or only two eyes and two arms, be terrific in appearance, and have a *jaṭā-makuṭa* on the head. Of the four hands two are to be kept in the *abhaya* and *varada* poses and the remaining two should carry the *pāśa* and the *paraśu*. If however there are only two hands, one of them should be in the *varada* pose and the other should carry a *ṭaṅka*. There should be a white *yajñōpavīta* on the body which should be adorned with all ornaments also. The figure of Chaṇḍēśvara may be either standing or sitting.

Two illustrations are given on Pl. CXXXIII. The very well-executed original stone sculpture is placed in a very dark corner of the *maṇḍapa* in front of the central shrine of the Śiva temple at Tiruvoṟṟiyūr. It is seated in the *vīrāsana* posture and it carries a *paraśu* in its right hand, the left one resting upon the left lap. There is a figure of Chaṇḍēśvara carved on the north of the central

Fig. 1. Chaṇḍēśvara (seated) :
Stone : Tiruvoṟṟiyūr.

Fig. 2. Chaṇḍēśvara (standin
Bronze : Marudāntanallūr

shrine of the Śaiva cave called Dhumar Lena in Ellora; it has been mistaken by Dr. Burgess for "Śiva as a *yōgi* or ascetic, with a club in his left hand, and seated on a lotus."

The second illustration is of the standing Chaṇḍēśvara: it belongs to the temple at Marudāntanallūr. The figure has only two arms and the hands are held in the *añjali* pose. A *ṭaṅka* rests on the left arm.

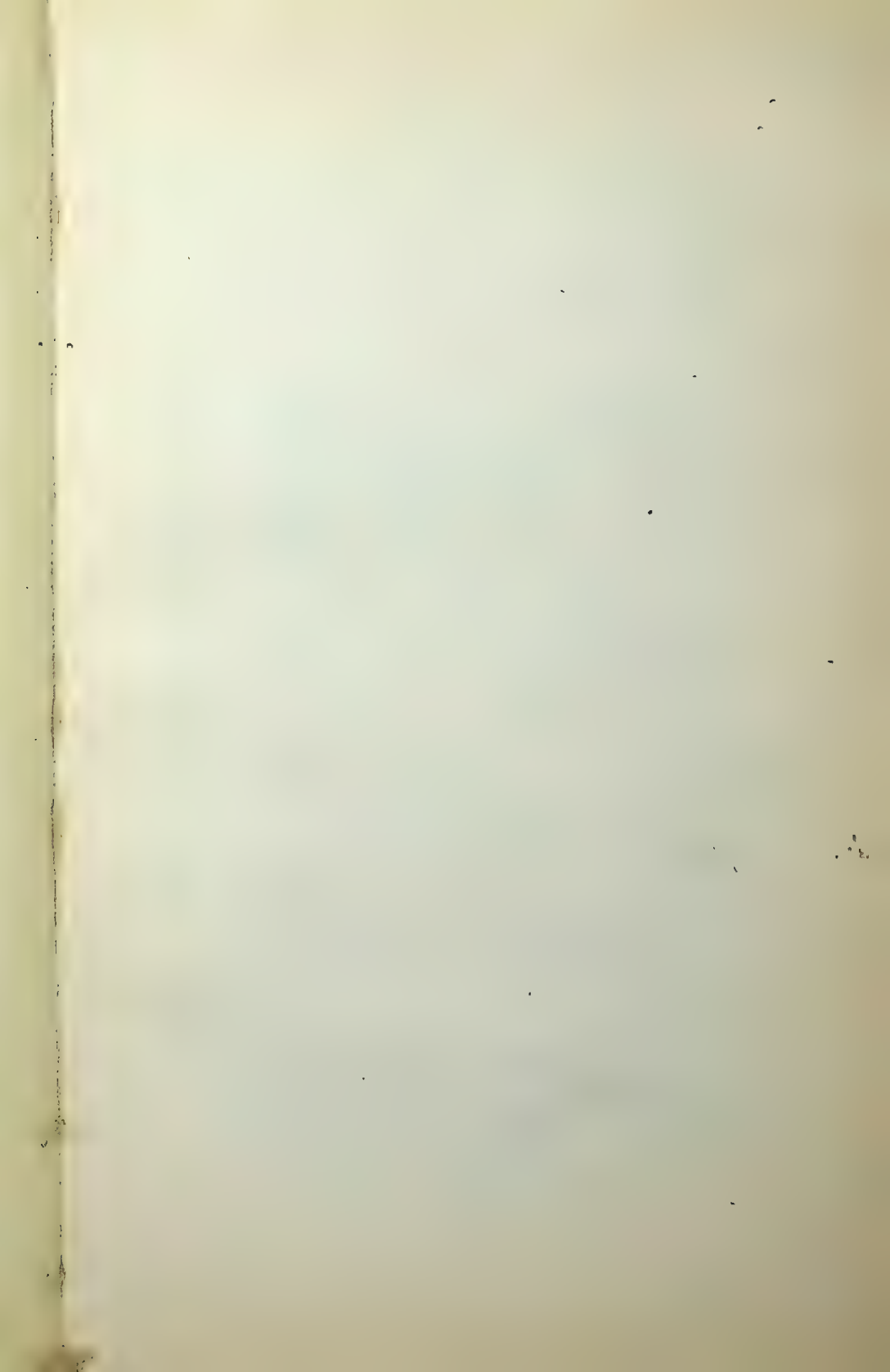
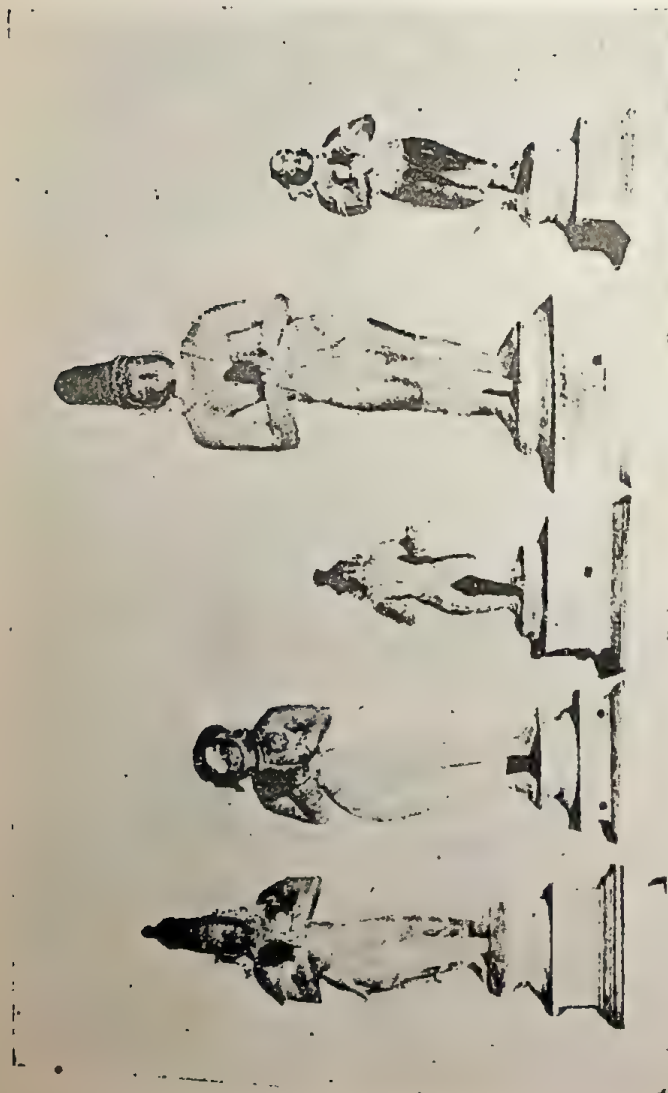
BHAKTAS.

BHAKTAS.

BHAKTAS or devotees whose images are also enjoined to be set up for worship in temples may belong to the Brāhmaṇa, Kshatriya, Vaiśya or the Śūdra caste; or of mixed castes; males or females; they may be *āchāryas* or crowned monarchs; living or dead. All that is wanted to apotheosise them is that they should be bhaktas or acknowledged devotees. Such devotees should be worshipped in images. These images may be set up either in separate temples (*svayam-pradhāna*) or in the temples of some deity whose devotee the bhakta happens to be, as a dependent on that deity (an *aṅga*). As instances of the former may be pointed out the temple of Kaṇṇappa Nāyānar, the hunter saint, on the hill at Kāḷahasti; and of Kulaśēkhara Āḻvār at Mannārkōyil near Ambāsamudram. The attendant or *aṅga* class of images are found in all important temples of S. India. The well-known sixty-three (*Aṟuvattu-mūvar*) Śaiva saints and the twelve Āḻvārs or Vaishṇava saints of Drāviḍa are seen invariably in Śaiva and Vaishṇava temples in S. India.

A *svayam-pradhāna* or independent temple of a bhakta may be constructed on the top of a hill, on the bank of a river, in *vanas* (gardens) and in *grāmas* (towns). The *aṅga* or dependent class of bhaktas are required by the *āgamas* to be set up near the place where flower-garlands for the use of the temple are made. The first class of images may have *parivāras* or attendants, while the latter should not possess any for the obvious reason, namely, that they are themselves depending upon others.

Bhaktas may be represented by anthropomorphic figures, or, in the case of Śaiva bhaktas, as Śivaliṅgas, or occasionally also in the form of Śiva himself. But in the case of Vaishṇava bhaktas they are generally represented as actual human beings just as they appeared when they were living. The images may be made of stone, clay, metal, wood or gems. They may be carved in half relief or in the round (*ardha-chitra* or *chitrābhāsa*). They should be sculptured according to the *ashṭa-tāla* measure, either as standing or as seated on a *padmāsana* or a *siṁhāsana*. They may be sculptured with or without a tuft of hair on their head; if they are shown with a tuft it should be neatly done up in a knot on the top of the head;

PLATE CXXXV.

Kāḍavarkōṉ. Śirāḷaṉ. Śiruttoṇḍar. Queen of Kāḍavarkōṉ.

A few of the Śaiva Saints: Bronze: Tiruchcheṅgāṭṭaṅguḍi.

if they are not to possess a tuft of hair, their head should be shown as clean shaven. If the devotee is a crowned monarch or a ruling chief he should be sculptured with a *kirīṭa* or *karaṇḍa-makuṭa* on his head. The bhaktas may be made to carry in their hands any object which is generally associated with them or they may have their hands held in the *añjali* pose, or the attitude of worship. They may be sculptured as singing, dancing or doing *pūjā*. They should be adorned with all ornaments and if the bhakta is a female, she should be decked with such ornaments as are appropriate to her sex.

The following are the lists of the Śaiva and Vaishṇava saints of S. India :—

I. ŚAIVA SAINTS.

No.	Name.	Caste.	Occupation.	Place of birth.
1	Tirujñānasambandha.	Brāhmaṇa.	Temple priest.	Shiyāli (Tanjore).
2	Tillai Brāhmaṇas ...	Do.	Do.	Chidambaram.
3	Kalaya-nāyanār ...	Do.	Do.	Tirukkaḍavūr.
4	Muruga-nāyanār ...	Do.		Tiruppugalūr.
5	Rudra-Paśupati ...	Do.		Talaiyūr.
6	Śirappuliyār ...	Do.		
7	Gaṇanāthar ...	Do.		
8	Pūśalār ...	Do.		Śēyñalur.
9	Chaṇḍēśar ...	Do.		
10	Sōmāśimāraṇār ...	Do.		Émappērūr.
11	Naminandiyār ...	Do.		

No.	Name.	Caste.	Occupation.	Native place.
59	Daṇḍiyaḍigaḷ ...			Tiruvārūr.
60	Kaṇampullar ...			
61	Eribattar ...			
62	Kāriyār ...			
63	Sundaramūrti ...	Brāh-maṇa.		Tirunāvalūr.

VAISHNAVA BHAKTAS.

No.	Name.	Caste.	Occupation.	Native place.
1	Periyāḷvār (Vishṇu-chitta).	Brāh-maṇ.	Making flower garlands.	Śrivilliputtūr.
2	Āṇḍāl (Gōdā) ...	Do. (woman).	Do.	Do
3	Poygaiyāḷvār ...	Brāh-maṇa.	Yōgi.	Conjeevaram.
4	Pēyāḷvār ...	Do.	Do.	Mylapore.
5	Bhūtattāḷvār ...	Do.	Do.	Mahābali-puram.
6	Nammāḷvār (Śaṭa-kōpa).	Śūdra.	Do.	Āḷvār-Tiruna-gari.
7	Tirumaṅgaiyāḷvār .	Kallar. (Robber).	(1) Waylay-ing and robbing. (2) Service to temples.	Tiruvāli.
8	Toṇḍaradippoḍiyāl-vār.	Brāh man.	Making flower gar-lands.	Maṇḍaṅguḍi
9	Tiruppāṇālvār ...	Pāṇan.	Singing.	Uṟaiyūr.
10	Madurakaviyāḷvār .	Brāh-maṇa.	Serving. Nammālvār	Tirukkōḷūr.
11	Tirumaliśaiyālvār .	Do.	Yōgi.	Tirumaliśai.
12	Kulaśēkharāḷvār ...	Kshatri-ya.	Crowned monarch.	Tiruvañjaik-kaḷam.

Besides the Śaiva saints above enumerated, there are counted many more at the present time; that is, after that list of sixty-three was drawn up by Sundaramūrti-Nāyanār, many others of saintly nature came into being and though they could not be placed in the older list, are still held in as much esteem as the older saints. Such are, for instance, Māṇikkavāchakar, Karuvūrttēvar, Kaṇḍāradittar, Tirumāḷigaittēvar, Śēndanār, Chēdiyarāyar, Purushōttamanambi, Tiruvāliyamudanār, Pūndurutti-kāḍanambi, Meykaṇḍadēvar and others. Images are set up for these persons also, along with the sixty-three; that is why we see in many Śiva temples not sixty-three, but about seventy-three images of *bhaktas*. The number of *bhaktas* cannot be limited, since any number of these might be added at any time.

Similarly, in Vaishṇava temples of S. India, which are almost always under the management of the Śrīvaishṇavas, are seen often more than twelve figures of saints. The additional ones are of subsequent *āchāryas*, like Rāmānuja, Maṇavāḷa-māmunigaḷ, Vēṅkaṭanātha Dēśika, etc.

It might be observed that Kulaśēkharāḷvār, a crowned monarch, has a *makuṭa* on his head, according to the rules laid down above (see Pl. CXXXVI). We see also that Kaṇṇappa-nāyanār

has his hair tied up in a fine knot on the crown of the head (see Pl. CXXXIV), and certain *brāhmaṇa* saints, with a small tuft of hair on the crown, as in the case of Vishṇuchitta (Periyāḻvār), Toṇḍaraḍippoḍi and Madurakavi, in our illustrations (Pl. CXXXVI).

Again, certain characteristic features mark particular saints; for instance, Apparsvāmigaḷ is at once recognised by a staff, with a triangular metallic piece, at its end, intended for removing grass grown in temples; for, he had undertaken to do that service in all temples he visited (see Pl. CXXXVII, fig. 3). Tirujñānasambandha among the Śaiva (See fig., Pl. CXXXVII) and Tiruppāṇāḻvār among the Vaishṇava saints (Pl. CXXXVI) would easily be recognised by the cymbals they have in their hands. Tirumaṅgai, by the sword and shield; and Māṇikkavāchakar, by the book in his hands, (fig. 2, Pl. CXXXVII and Pl. CXXXVIII).

For the history of these Śaiva and Vaishṇava saints, the readers are referred to the *Periya-purāṇam* in Tamiḻ,—for, this has not as yet been rendered in English by any one,—and Mr. A. Gōvindāchārya's 'Lives of Drāviḍa Saints' in English, respectively.

We learn from the writings of the Śrī-vaishṇavas that in the days of Rāmānuja and later,

Kannappa Nayanar : Bronze : Madras Museum.

(To face page 480)

ĀḶVĀRS OR ŚRĪVAISHṆAVA SAINTS—Bronze : Tāḍikkombu.

[M]adhurakavi-yāḷvār. Tirumaḷiśai-yāḷvār. Tiruppā-ṇāḷvār. Tirumaṅgai-yāḷvār.(?) Nammāḷvār. Rāmānuja (or Udaiyavar). Garuḍa.

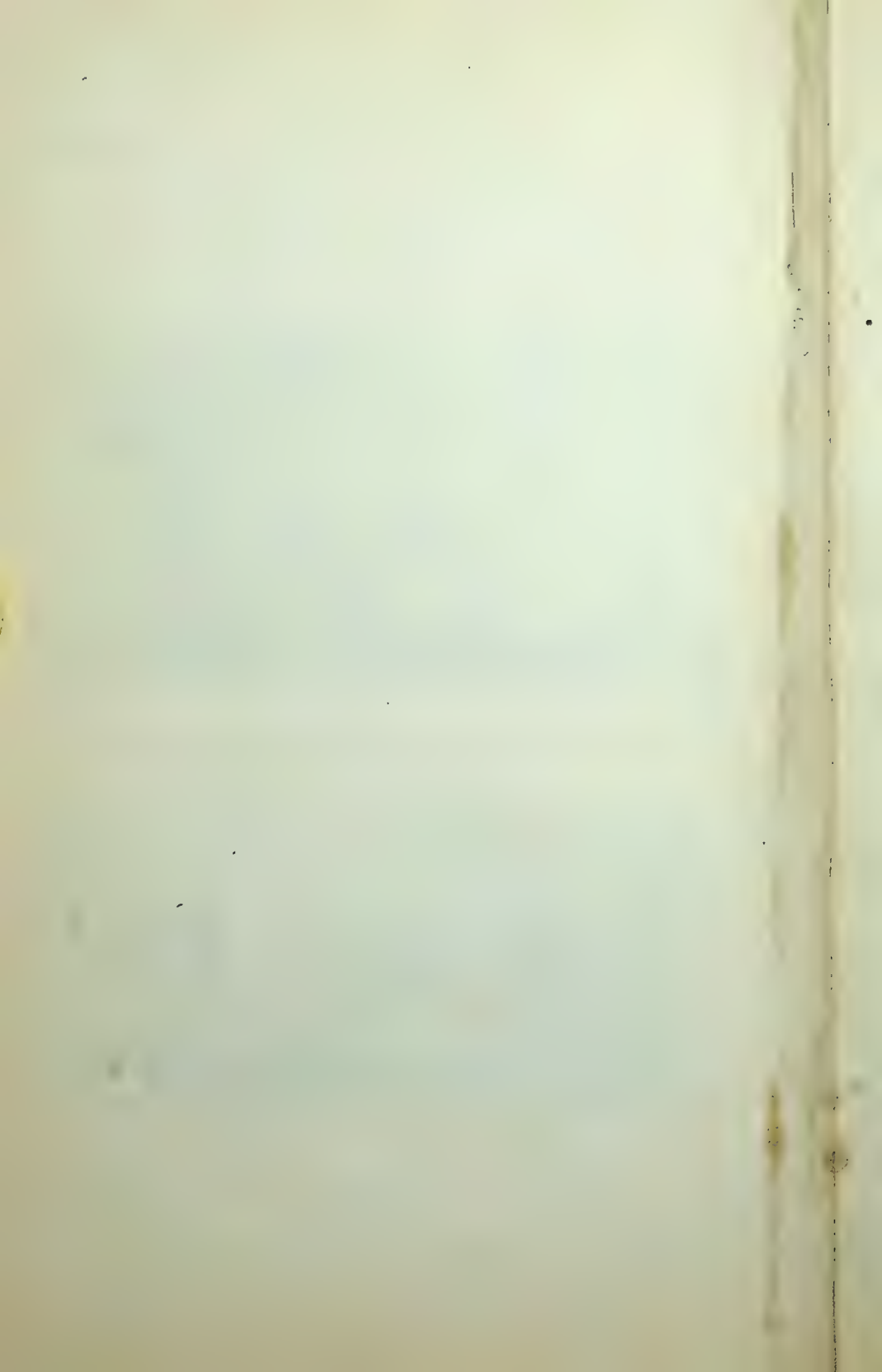
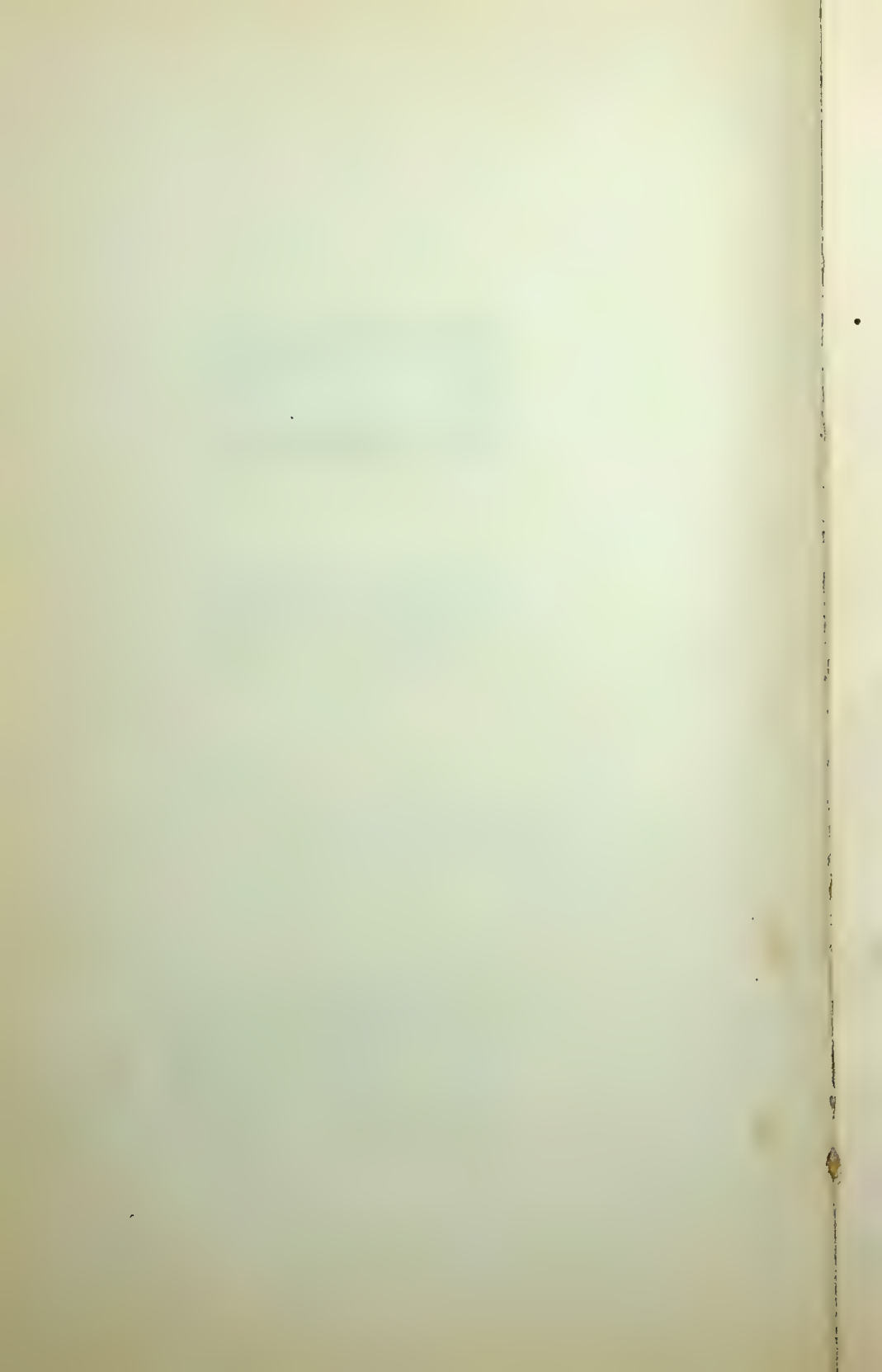
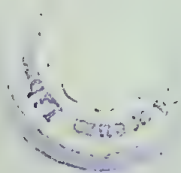



Fig. 1. Tirujñānasambandha : Padmanābhapuram. Fig. 2. Māṇikkavāchakar. Fig. 3. Apparsvāmigaḷ. Tiruchcheṅgōḍu. Fig. 4. Sundaramūrti : Bronze : Padmanābhapuram.

PLATE CXXXVII.

Mānikkavāchakar: Bronze: *Viśvakarma* (Dr. A. K. K.).

people were owning slaves and that the latter had their names tattooed on their chests in token of their condition. Some sold themselves to others as slaves in times of famine. When once they became slaves, they were bound to serve their masters with the utmost fidelity; in short, they had to become practically members of the family of their masters and personally interest themselves in the welfare of their families; in other words the slaves became the bhaktas of their masters. As a concrete instance of this custom might be pointed out the life-size images of the Vijayanagara kings Kṛishṇadēvarāya and Veṅkaṭapatidēvarāya and the queens of the former, Chinnādēvī and Tirumaladēvī, which are set up in the temple of Veṅkaṭēśa on the Tirumalai hill at Tirupati. These were apparently set up in their life-time as the paleography of the writing on their chests indicates. These devotees of Veṅkaṭēśa inscribed themselves as the slaves of the Lord of Tirumala and thereby bound themselves to do everything for the welfare of the temple and in testimony whereof they seem to have caused their images being set up in the temple with their names engraved on their chests, so that the images might be ever worshipping their own favourite god Veṅkatēśa (see *Viśvakarma*).

ARYA OR HARIHARAPUTRA.

ĀRYA OR HARIHARAPUTRA.

THE deity Ārya, Śāsta or Hariharaputra, so well known to the Drāviḍas is not familiar to the inhabitants of Northern India; even in the Drāviḍa country he is the favourite only of the Malayāḷam people. The country of the latter possesses as large a number of temples of Śāsta as the Tamil country has of Subrahmaṇya and it is an invariable rule in the Malayāḷam country that in every temple, be it of Śiva or of Vishṇu, there must be in its south-west corner a shrine for Śāsta. He is considered by them as the guardian of the land and as such eight mountain tops along the Western Ghats are surmounted by eight temples in which are set up eight images of Śāsta to protect the country on the west of the mountain ranges, inhabited by the Malayāḷis, from all external evils and misfortunes. In this country he is better known as Śāsta than as Hariharaputra or Ārya. In the Tamil country he is known by the name Hariharaputra or more frequently Ayyanār (a

modification of Ārya). That Śāsta should have been a very common name and the deity was perhaps once better known by that name in the Tamil country is deducible from the fact that in all examples in Grammars of declension, inflexion, etc., the subject of a sentence is Śāttan (Śāsta), just as the Sanskrit Grammarians usually employ the name of Dēvadatta. The name Śāsta or its corruption is not borne by men in the Tamil country, but one can meet with persons of that name by scores in the Malayāḷam country.

This deity which is very peculiar to the Drāviḍa country does not appear to have been known to the region north of the Gōdāvarī. In no early Sanskrit work is the deity mentioned. Even the dictionaries do not record this name and give its origin. In the *Vishṇupurāṇa* we hear that, Vishṇu, seeing that there ensued a quarrel between the Dēvas and Asuras over the distribution of the *amṛita* (ambrosia) obtained by churning the ocean of milk, assumed the form of a charming damsel, distributed the precious article among the Dēvas, the Asuras being all the while dazed by the enchanting beauty of the maiden and oblivious of the cause of their quarrel. It is in the *Śrī Bhāgavata* that we learn, for the first time that Hara fell in love with Vishṇu in his form of Mōhinī. From

the union between Hara and Hari, Ārya, Śāsta or Hariharaputra is said to have been born. The *Suprabhēdāgama* very distinctly mentions that Śāsta was born of Mōhinī, the form assumed by Vishṇu for the purpose of distributing the *amṛita* among the gods when it was churned from the milk-ocean, by the union with her of Hara. That this is a deity peculiarly Dravidian and has been taken into the fold of the Āryan pantheon at a later period goes without contradiction. At present Hariharaputra is treated in the Tamil country as a village deity and is mostly worshipped by the lower classes and the *pūja* in the temple of Hariharaputra or Ayyanār (or Ayyanārappan) is performed by a Śūdra. The *Pādmasaṁhitā* states that the *pūja* in the temple of Ārya should be performed by a Pāraśava; we know from other sources that a Pāraśava is an *anulōma* born of a Brāhmaṇa father and a Śūdra mother. But somehow Ayyanār, like the more *tāmasic* forms of Dēvi such as Kāḷi, which are worshipped by the lower classes in the Tamil country, is made *pūja* to by the Brāhmaṇas in Malabar.

This deity is called Śāsta because he is able to control and rule over the whole world; etymologically therefore, the word means a ruler of a country, and is sometimes applied to teachers and

fathers. The *Amarakōśa* applies the name to Buddha also. The Tamil Nighaṇṭus call him by the additional names Sātavāhana, the rider of the white elephant, Kāri, the wielder of the weapon known as *śeṇḍu*, the consort of Pūraṇa and Pushkalā, the protector of Dharma and Yōgi; they also state that the vehicle of Śāsta is the elephant and the crest of his banner a cock. The names, rider of the white elephant, Yōgi, the protector of Dharma coupled with the significance of Buddha applied to Śāsta in the *Amarakōśa* incline one to conclude that Buddha as conceived and worshipped in the Tamil country was ultimately included in the Hindu Pantheon and a Purāṇic story invented for his origin at a later period of the history of Hindu Iconology. The name Śātavāhana is also very noteworthy as it has been assumed by a dynasty of powerful kings of the earlier centuries of the Christian era.

The descriptions of the image of Śāsta or Ārya are found given in the *Aṁśumadbhēdāgama*, the *Suprabhēdāgama* and the *Kāraṇāgama*. The figure of Śāsta should have four arms and three eyes, and a peaceful countenance; its colour should be golden yellow and it should be draped in silk garments. It must be seated upon a *padmāsana*. The front right and left hands should be held in the

abhaya and *varada* poses respectively and the back right and left hands should carry a *khaḍga* and a *khēṭaka* respectively. This is the description given in the *Aṁśumadbhēdāgama*. The *Suprabhē-dāgama* has a very different description altogether; it states that the figure of Śāsta should have only two arms and two eyes and a dark complexion. It should be adorned with all ornaments and a white *yajñōpa-vīta*. The arms and legs should be kept folded: in the right hand there should be a crooked stick (known in Tamil as the *śeṇḍu*) and in the left fruits and tender leaves of plants (*pallava*). The body of this deity should be like that of a *bhūta*, with a big belly. The hair on his head should be jet black in colour. Śāsta should be represented as playing with dogs, sheep and fowls. He has two wives named Madanā and Varṇanī; the figures of these should be sculptured one on either side of that of Śāsta, with large breasts and adorned with all ornaments. To the left of Śāsta there should be the figure of Damanaka—who he is, is not mentioned—of ill-looking features.

The *Kāraṇāgama* agrees with the *Aṁśumad-bhēdāgama* in taking Śāsta as the son of Mōhinī by Hara, but states, with *Suprabhēdāgama*, that Śāsta should have only two arms and two eyes, and a dark complexion. Śāsta should be seated on a *pīṭha*,

with his left leg hanging down the seat and the right one folded and rested upon the seat vertically. On the knee of this latter leg should rest the elbow of the stretched left arm. In the right hand there should be a *vajradaṇḍa*, which is a crooked stick (note the *vajra* a characteristic weapon of the Bauddha Bōdhisatva). The figure of Śāsta should be of youthful and peaceful appearance. The hair of his head should be like blue-black ink and be spread out. His vehicle is the elephant as also is the crest on his banner. He should have by his side a blitheful damsel. At the end of the description, it is mentioned that the colour of Śāsta might be blue, white or dark, his vehicle the bull, that he might have four arms and that the crest on his banner a cock.

The same authority states that if Ārya is to be represented as a *Yōgi* he should be sculptured as seated in *yōgāsana*; if as a student of the Vēdas, he should wear a *pavitra* (a ring made of *kuśa* grass) on his fingers and wear his upper cloth on his shoulder in the *upavīta* fashion and be seated in the *vīrāsana* posture. If Śāsta is to be shown as seated in the *sukhāsana* fashion, the posture should be what is known as *sukhāsana*, the right foot of the bent right leg resting upon the thigh of the left leg which should be hanging. The gaze of Sukhāsana-Ārya should be fixed on his right foot.

PLATE CXXXIX.

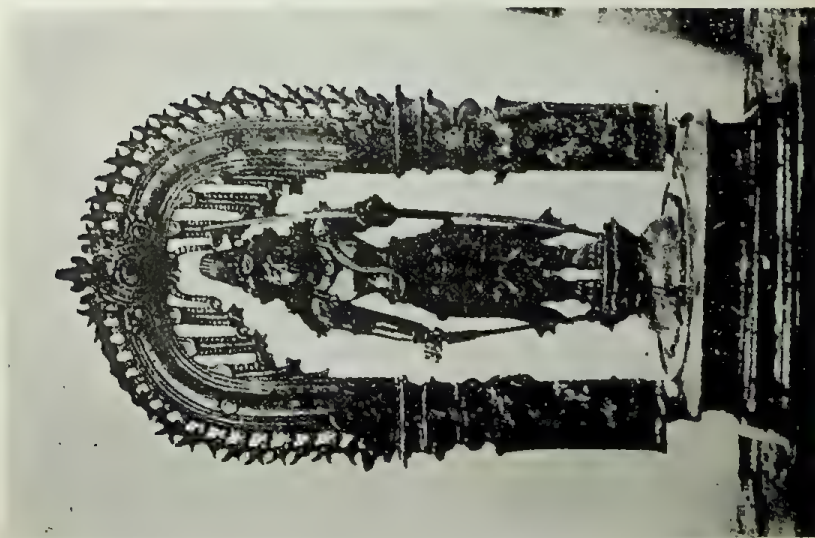



Fig. 1. Śāstā: Bronze: Śāstānkōṭṭai.

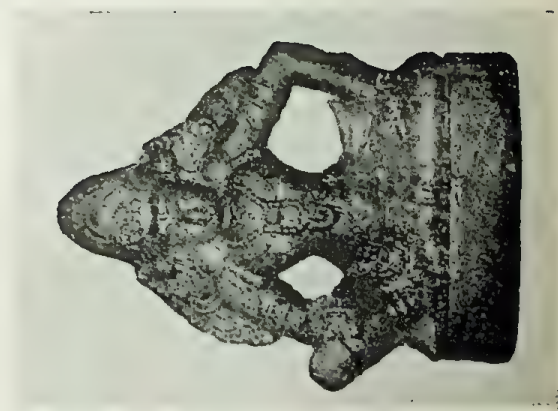



Fig. 2. Śāstā: Stone: Tiruppaṟaiyāṟu.

PLATE CXI

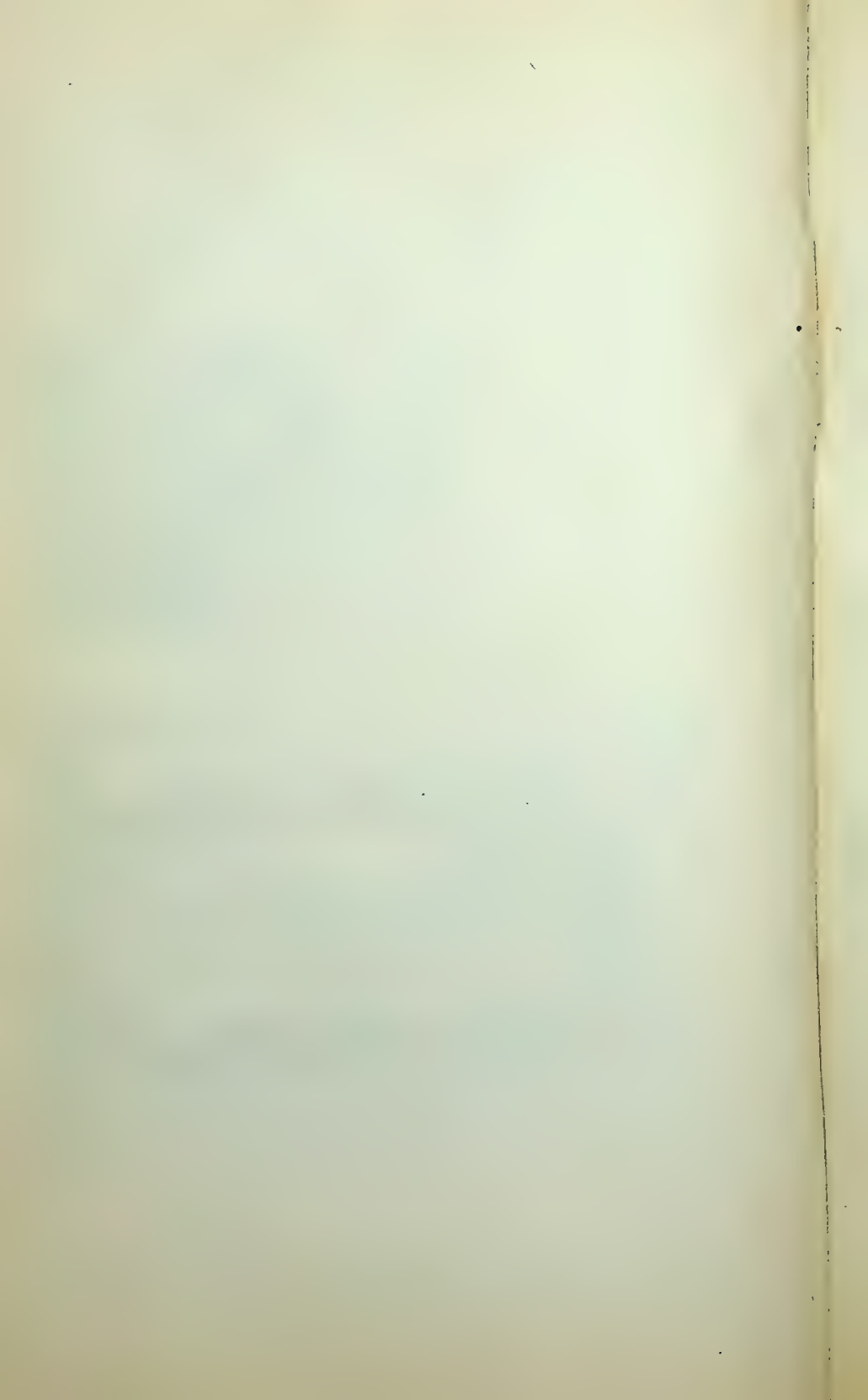
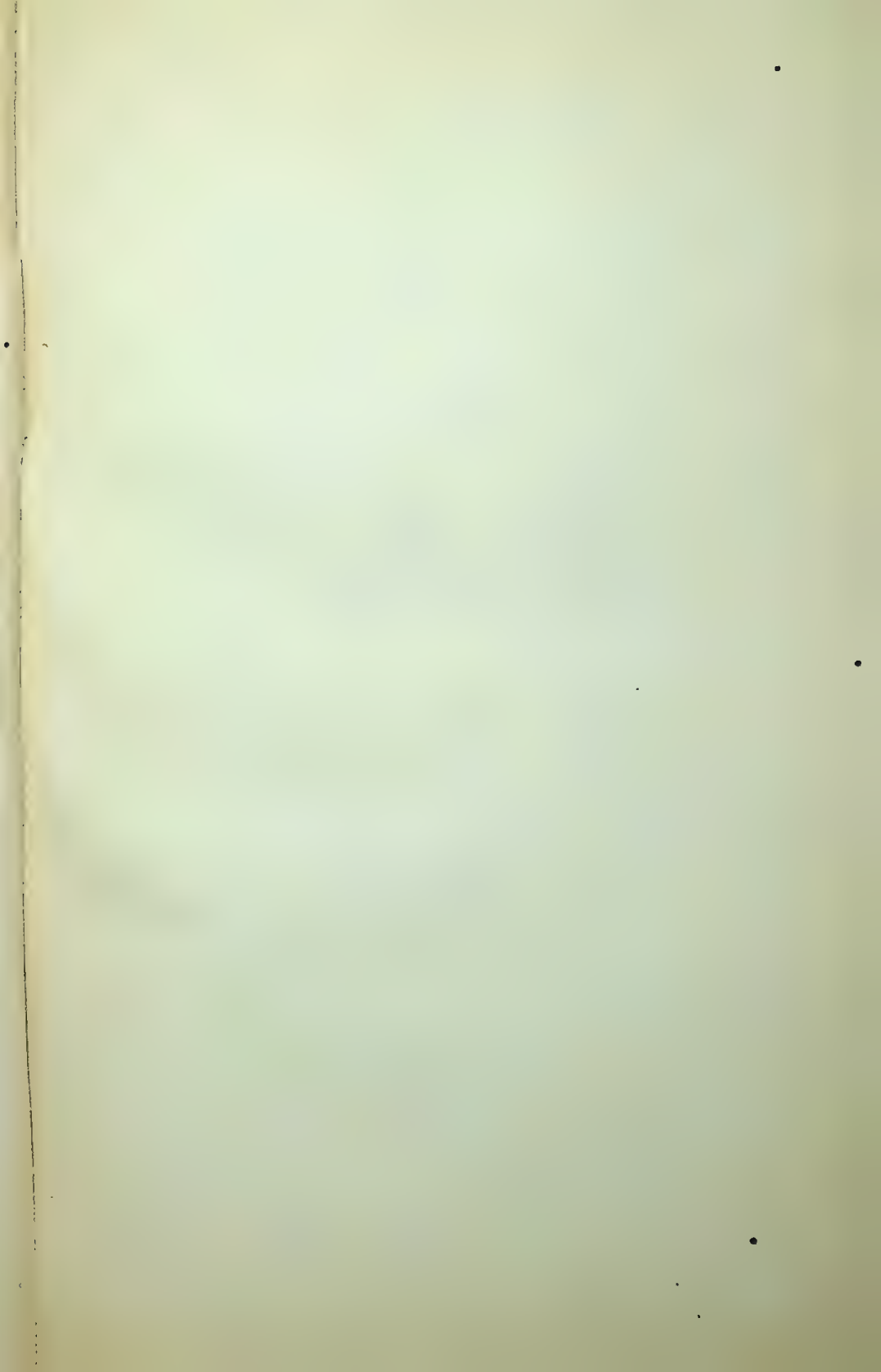



Fig. 1. Gajārūḍha Śāstā : Bronze : Vaḻuvūr.   Fig. 2. Śāstā : Bronze : Tiruppālatturai

Four photographs are given in illustration of the images of Śāsta. Fig. 2, Pl. CXXXIX is the photograph of an image to be found in the Śiva temple at Tiruppaṟaiyāṟu in N. Travancore. This image is seated with its right leg bent and rested in a vertical position and the left leg bent and rested in a horizontal position on the seat. The right hand of the figure is in the *varada* pose and rests upon the right thigh; the left arm which is slightly bent is made to rest upon the left thigh. The image is adorned with all kinds of ornaments. This is the Vīrāsana-Ārya. The second photograph fig. 2, Pl. CXL is of a bronze image belonging to the temple at Tiruppālatturai in the Tanjore district. This image is also seated in the *vīrāsana* posture, with his left arm, which is stretched out, resting upon the knee of the left leg which is bent and kept resting vertically on the seat. The right leg is hanging down the seat which is a *padmāsana.* The right hand is held in the *kaṭaka* pose, to receive in it a *śeṇḍu* stick. The hair on the head of this image is spread out fan-wise in a circle. The third photograph fig. 1, Pl. CXL, is of another bronze image to be found in the temple at Vaḷuvūr also in the Tanjore district. It represents Śāsta as seated upon an elephant which has on each side a double tusk unlike the mundane

elephant. The figure of Śāsta in this instance is sculptured exactly like the image of Tiruppālatturai. The fourth illustration fig. 1, Pl. CXXXIX, the original of which is enshrined in the temple at Śāstānkōṭṭai in Travancore is of a standing figure of Śāsta. Here, he is represented with a pair of arms, which carry the *dhanus* and *bāṇa* respectively and as standing erect. On the two upright posts of the highly ornamented *prabhāvaḷi* are sculptured the two *dēvīs* of Śāsta, the right one of them carrying, as usual in the case of an image attended by two *dēvīs*, a *padma* and the left one a *nīlōtpala* flower.

KSHETRAPALA.

KSHĒTRAPĀLA.

FOR the protection of the towns and villages from evil deities and from bad men, the shrine of the Kshētrapāla should be in the north-east corner of the town or village, the image of the Kshētrapāla being set up and *pūjā* offered to it systematically. It is best (*uttama*) for the shrine to face the west; it may face the south, but it is not very good to do so (*madhyama*) and to make it face the east is the worst (*adhama*).

The image of the Kshētrapāla should be always a nude standing one with three eyes; it may possess two, four, six or eight arms. The *sātvīka* image has either two or four arms; the *rājasa* six arms and the *tāmasa* eight. In the *sātvīka* form alone, the image, though it might possess side tusks should be of pacific look, whereas, in the other cases, it should be of terrific look only. Similarly, the colour of the body differs in different aspects of the Kshētrapāla; it is white if the image is a *sātvīka*

one; it is red if it is *rājasa* and black if it is *tāmasa*.

In the case of the *sātvīka-mūrti*, if the image of Kshētrapāla has only two arms, there should be the *triśūla* in its right hand and a *kapāla* in its left. On the other hand, if there are four arms, there must be the *khaḍga* in the back right hand, and the *ghaṇṭa* in the back left hand, or *śūla* and *kapāla* or *śūla* and *ghaṇṭa* respectively. The two front hands should be held in the *varada* and *abhaya* poses.

In the case of the *rājasamūrti* the image of Kshētrapāla should carry in its three right hands the *triśūla*, the *khaḍga* and the *ghaṇṭa* and in its three left hands the *khēṭaka*, the *kapāla* and the *nāga-pāśa*. And, in the case of the *tāmasamūrti*, there should be, in addition to the articles mentioned above, the *dhanus* in the additional fourth right hand and the *bāṇa* in the additional fourth left hand.

All the three aspects of the Kshētrapāla should have the hair on the head standing erect all round the head and of blazing red colour; the figure must be standing erect (*samabhaṅga*) on a *padmapīṭha* and be adorned with different kinds of snake ornaments. As has been observed above, nudity is the most characteristic feature in all these images. Such is

the description contained in the *Aṁśumadbhēdāgama.*

The *Suprabhēdāgama* and the *Kāraṇāgama* have each some slight variations in their description of Kshētrapāla. The former authority mentions that the image of Kshētrapāla should be adorned with a *nāga-yajñōpavīta* on its body and a garland of skulls on the head; that the eyes should be circular in shape and that if the image has four arms, there should be the *triśūla* and the *khaḍga* in the right hands and the *kapāla* and the *khēṭaka* in the left hands; if there are six arms, in the additional right hand there should be a *nāgapāśa* and in the additional left hand the *tōmara* (a weapon); and if there are eight arms, together with the articles mentioned above, the additional right hand should carry a *ḍamaru* and the additional left one the *khaṭvāṅga.*

The *Kāraṇāgama* agrees with the above descriptions in all details except in regard to the articles held by the image which has eight arms; in this case, according to this authority, there should be in seven out of the eight hands the *kapāla*, the *śūla*, the *ghaṇṭā*, the *pāśa*, *agni*, the *ṭaṅka* and the *khaṭvāṅga* and the remaining hand should be held in the *abhaya* pose.

Aghōraśivāchārya in his *Vighnēśvara-pratishṭhāvidhi*, gives a *dhyāna-ślōka* in which the dog is said to be the vehicle of Kshētrapāla.[1] The Tamil *Nighaṇṭus* agree with this authority in this respect; the *Piṅgala-nighaṇṭu* distinctly mentions that Kañchuka, Kāri, Mukta, Nirvāṇi, Siddha, Kapāli, Vaṭuka and Bhairava are the other names of Kshētrapāla. From this it will be evident that the so-called Kshētrapāla is no other than Bhairava described elsewhere and therefore need not have been treated here in a separate chapter; but since the *āgamas* deal with this aspect of Śiva, which is said to be his one-ten-thousandth part, under a separate head and in a separate chapter, the arrangement of the *āgamas* is here followed strictly (See figs. 1 and 2, Pl. CXLI).

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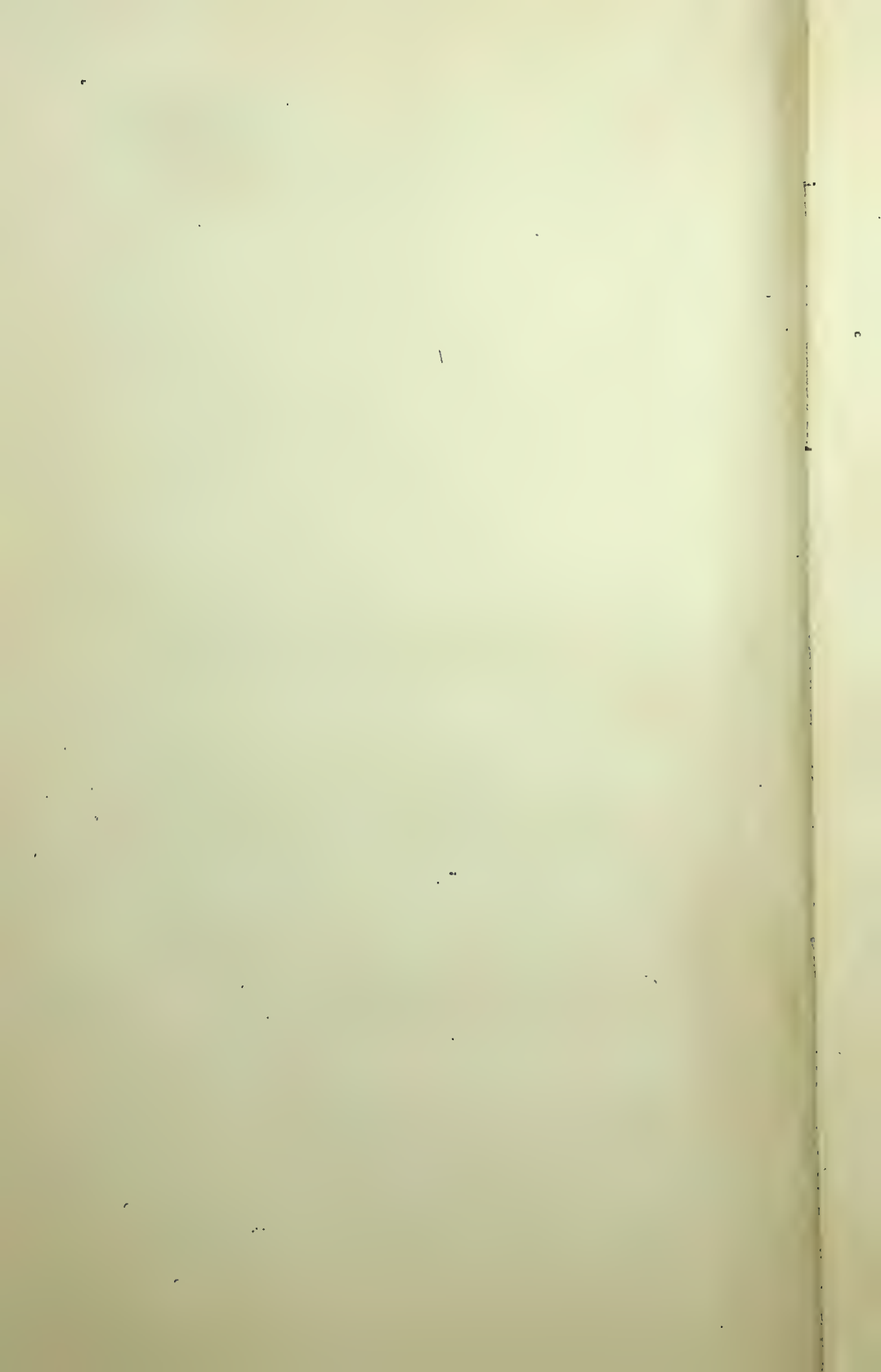
(1) दंष्ट्रिणं चोग्ररूपञ्च यज्ञरक्षाधिकारिणम् ।
श्वानवाहं ज्वलत्केशं क्षेत्रपालमहं भजे ॥

PLATE CXLI.

Fig 1. Kshētrapāla Stone: Ajmere: Merwara.

Fig. 2. Kshētrapāla. Stone Haḷebiḍu.

BRAHMA.

BRAHMĀ.

THE history of Brahmā has incidentally been given here and there in the first volume of this work as also in a previous portion of the present one. It has already been stated that Brahmā was born in a golden egg and was therefore known as Hiraṇyagarbha; that he sprang from the waters and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he took the *avatār* of a fish; that he was born from the lotus that issued from the navel of Vishṇu; that he was the father of Daksha and other Prajāpatis (patriarchs), that he disputed the superiority of Vishṇu over himself and that when, in connection with the dispute, Śiva appeared between them in the form of a pillar of fire, he (Brahmā) went up to search for its upper end and failed to do so; that he was born to the *ṛishi* Atri and his wife Anasūya as one of the aspects of Dattātrēya; that he served as a charioteer of Śiva when the latter

attacked the Tripurāsuras; and that he acted as *purōhita* (officiating priest) in the marriage of Śiva and also of Subrahmaṇya; and many other things have also been mentioned about him.

It is well-known that Brahmā (who is to be carefully distinguished from Brahma in the neuter gender) is a member of the later Hindu Trinity; but he is not held now in such great importance as the other two members of the Trinity. No temples are dedicated for his exclusive worship, nor is there any sect or class owing special and exclusive allegiance to him; in other words, there is no Brahmā cult as we have the Vaishṇava and the Śaiva cults with a large number of adherents, ever quarrelling over the superiority of their own particular sect or god. Hence it is believed by some people that Brahmā is offered no *pūjā* on earth now, and is not worshipped at all. This opinion is far from the truth. As has been elsewhere remarked, there exists (and should exist), no temple which has not got all the three members of the Trinity, be it a Śiva's temple or Vishṇu's. The niche on the northern wall of the central shrine of the Vishṇu's or Śiva's temple should contain an image of Brahmā and must receive daily *pūjā*. He is one of the most important of the *parivāra-dēvatās* of the first *prākāra* of a Vishṇu

or Śiva temple. Nor are instances of a separate temple dedicated exclusively to Brahmā wanting in India, though they are very few and far between. Even such a very late production on images and temples like the *Rūpamaṇḍana* has got a complete description of a temple of Brahmā and mentions its *parivāra-dēvatas*, the *dvārapālakas* etc., facts which clearly indicate that the building of separate temples for Brahmā had not yet become unknown. Elaborate descriptions of the images of Brahmā are found in almost all works of authority.

The Rūpamaṇḍana says that the four peaceful looking faces of Brahmā are symbolic of the four Vēdas, the four Yugas, and the four Varṇas. Formerly Brahmā had five heads, but one of them was cut off by Śiva. The four heads should be respectively facing the four quarters. Brahmā should have four arms; he may be standing, seated on either a *padmāsanā* or a *haṁsa* (swan). The *Śilparatna* mentions another seat called the *lamba-kūrchāsana* for Brahmā; the phrase literally means a seat composed of long grass; it perhaps is meant to indicate a seat or mat made of grass. If he is to be represented as seated, he should be shown in the *yōgāsana* posture; if standing, then on a *padma-pīṭha*. The complexion of Brahmā should be chrome-yellow and the colour of his eyes a-

mixture of red and yellow (orange). On his head should be a *jaṭā-makuṭa* and he should be adorned with all ornaments; there should be on his chest a white *yajñōpavīta*. His body should be covered with a coat of white sandal paste and he should be wearing a garland of white flowers. A *kaṭisūtra* (or waist-band) should go round the loins. The undergarments should consist of white clothes and the upper portion of the body should be covered with a deer's skin worn in the *upavīta* fashion. There should be golden or ruby *kuṇḍalas* in the ears. The *Suprabhēdāgama* states that the colour of *jaṭās* on his head should be of red colour and the *Śilparatna* and the *Vishṇupurāṇa* would have the colour of Brahmā white and crimson respectively. The hands of Brahmā may carry the following articles or may be held in the following poses:—

(1) There may be the *akshamālā* and the *kūrcha* (a handful of *kuśa* grass) in the right hands and *kuśa* and *kamaṇḍalu* in the left hands; or

(2) the *sruk* and the *sruva* in the right hands and the *ājya-sthāli* (ghee-pot) and *kuśa* grass in the left ones; or

(3) the front two hands may be held in the *abhaya* and *varada* poses the back hands carrying

PLATE CXLII.

Brahma : Bronze : Madras Museum.

(To face page 504)

PLATE CXLIII.

Fig. 1. Brahmā; Stone: Tiruvoṟṟiyūr.

Fig. 2. Brahmā: Stone: Madras Museum.

the *akshamālā* and the *kamaṇḍalu* (See Pl. CXLII); or

(4) the front right hand may be placed with its palm facing below on the palm of the front left hand which is facing above and both resting upon the crossed legs; and the back hands carrying, as in the former case, an *akshamālā* and a *kamaṇḍalu*; or

(5) the front right hand may be in the *varada* pose, the back right hand carrying a *sruva* and the back left hand a *sruk* and the front left hand a *kamaṇḍalu* (See fig. 2, Pl. CXLIII); or

(6) the front right hand should keep an *akshhmālā*, the back right hand a *sruk*, the back left hand a *pustaka* (book) and the front left hand a *kamaṇḍalu*.

The *Vishṇupurāṇa* requires that Brahmā's eyes should be closed as in the attitude of *dhyāna* or meditation and the *Rūpamaṇḍana* prescribes a beard for him. The former authority also adds that he should be seated in a chariot drawn by seven swans. To the right and left of Brahmā should be his consorts Sarasvatī and Sāvitrī respectively. Their persons should be adorned with all ornaments and they must be naturally also very beautiful; or, it is enough to represent

Sāvitrī alone with Brahmā seated on his left side or on his left lap. According to the *Śilparatna* there ought to be four *Vēdas* and the *ājya-sthāli* placed in front of Brahmā and he should be surrounded on all sides by *ṛishis*.

The *Rūpamaṇḍana* gives the following description of Sāvitrī; she should have four faces and four arms; in the hands she should carry an *akshamālā*, a book, a *padma* and a *kamaṇḍalu*. She is a deity who is meant to bestow all good to the Śrōtriya Brāhmaṇas.

In a temple exclusively dedicated to Brahmā, there should be set up in the central shrine that aspect of his, named Viśvakarma. In this form Brahmā has, as usual, four heads and four arms; in his hands there should be the *akshamālā*, a book, a bundle of *kuśa* grass (?) and a *kamaṇḍalu*; and he should be seated upon a swan (See Pl. CXLIV). The following *parivāra-dēvatas* are required to be set up in the eight quarters beginning from the east and going round clockwise, namely, Ādiśēsha, Gaṇēśa, the Mātṛikās, Indra, Jalaśāyi, Pārvatī and Rudra, the Navagṛahas and Lakshmī respectively. Below is given a table mentioning the names of the Dvārapālakas of the temple of Brahmā and the articles held by them in their hands :—

PLATE CXLIV

Brahmā : Stone : Aihoḷe.

No.	Name.	Objects held in the			
		Right hands.		Left hands.	
1	Satya	Padma	Sruk	Pustaka	Daṇḍa
2	Sadharma	Pustaka	Daṇḍa	Padma	Sruk
3	Priyōdbhava	Akshamālā	Padma	Āgama (Pustaka)	Daṇḍa
4	Yajña	Daṇḍa	Āgama	Sruk	Kavacha
5	Vijaya	Akshamālā	Gadā	Khēṭaka	Daṇḍa
6	Yajñabhadra	Do.	Do.	...	Do.
7	Sarvakāmika	Do.	Pāśa	Aṅkuśa	Do.
8	Vibhava	Daṇḍa	Aṅkuśa	Pāśa	Padma

All these eight Dvārapālakas should be represented as of terrific nature and with beards. There should be *makuṭas* on their heads. A large number of *ṛishis* also with moustaches and *jaṭas*, carrying in their hands the *akshamālā* and the *kamaṇḍalu*, should be seated in the temple of Brahmā and be meditating upon him.

Nine photographs are given in illustration of the images of Brahmā; the originals belong to the various parts of India and are of different varieties; they exhibit the general natural characteristics of the country to which each belongs. Of these, the picture on Pl. CXLIV, is that of Brahmā found in the Śiva temple at Aihoḷe in the Bijāpūr district of the Bombay Presidency. Brahmā is here seated upon a *padmāsana* with his left leg

hanging and the right one kept bent and supported on the seat. He has in his front right hand an *akshamālā*, in the back right hand a *pāśa* (?), in the back left hand a *kamaṇḍalu* and the front left hand is kept in the *varada* pose. He wears *jaṭāmakuṭas* on his heads and has an *yajñōpavīta*, *kaṭisūtra* and other ornaments. To the right and left are two women (whose arms alone are visible in the photograph) carrying flower garlands held over the head of Brahmā; probably they represent the goddesses Sarasvatī and Sāvitrī. At the base of the seat and on the left is seated a *ṛishi* with his hands held in the *añjali* pose (these alone are visible in the picture) and correspondingly on the right is a *hāmsa* (whose tail, one wing and one leg alone are visible in the photograph).

The second photograph, (Pl. CXLV), is that of a sculpture to be found in Sopāra in the Ṭhāṇa district of the same Presidency. It is a standing figure of Brahmā. As in other pieces of sculpture, this one also has a pointed beard for the middle face only. On the head are *jaṭāmakuṭas* and a *yajñōpavīta* graces his body; there are also the *kaṭisūtra* and other ornaments. In the right front hand of the image is held apparently a lotus; in the back right hand, is the *sruk*, in the back left hand a *kūrcha* and in the front left hand

PLATE CXLV.

Brahmā : Stone : Sōpāra, Ṭhaṇa District.

PLATE CXLVI.

Brahmā : Stone : Aihoḷe.

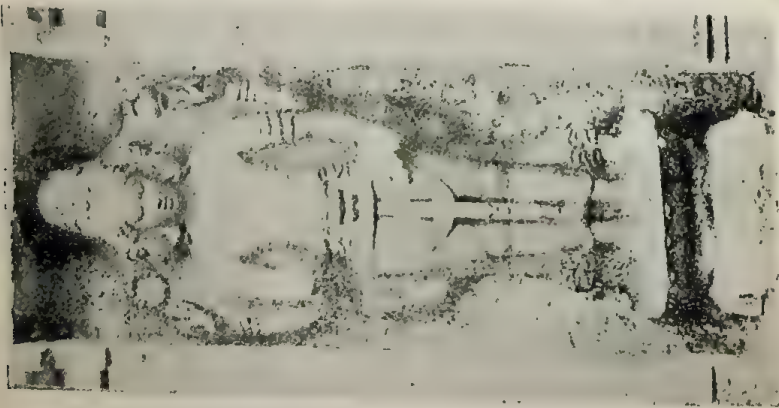
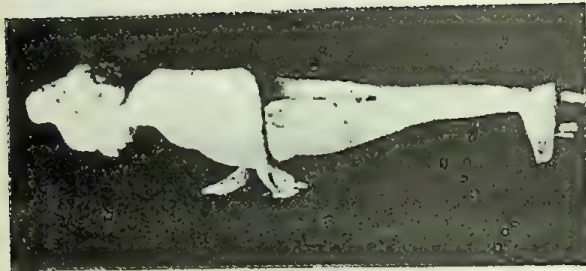
PLATE CXLVII

Kumbhakomam. (Brahmā: Stone:) Haḷebiḍu.

PLATE CXLVIII.

Right view.

Front view.

Back view.

Left view.

Brahmā : Bronze : Karachi Museum, Sind.

PLATE CXLIX.

Brahmā: Stone: Tiruvadi.

a *kamaṇḍalu.* On either side of the figure of Brahmā stands a female figure, apparently carrying in their hands bundles of *kuśa* grass. To the left of Brahmā is his vehicle, the swan, and to the right a *brahmachārin* boy. Here, the figure of Brahmā has a big belly, which is bound up, with a *udara-bandha.* Fig. 2, Pl. CXLIII is exactly similar to the Sopāra sculpture, but belongs to the Chālukya-Hoysaḷa style.

The illustration, fig. 1, (Pl. CXLVII), comes from the Nāgēśvarasvāmin temple at Kumbhakōṇam. It is almost like the Sopāra figure; the points of difference being that the central face has not got a beard; the front right hand is in the *abhaya* pose and the back right carries an*a kshamālā;* the back left hand has a *kamaṇḍalu* and the front left hand is resting upon the thigh (*kaṭyavalambita hāsta*). The workmanship is excellent and the effect is very pleasing.

The next plate, (Pl. CXLVIII) contains the photographs of the front, back and the side views of a very beautiful figure of Brahmā; they were supplied to me by the Superintendent of Archæology of the Western Circle. This figure of Brahmā is peculiar in that it has only two arms instead of four as required by the *āgamas:* the right one of these is held bent with the palm turned inwards. What

this hand-pose indicates is not plain. The other arm is also bent and is carrying a *kamaṇḍalu*, whose neck alone now remains in the sculpture. On the heads are *jaṭāmakuṭas* and the underwear is a fine cloth whose folds and creases are beautifully arranged by the artist. On the left shoulder is thrown in an artistic manner a deer-skin, the head and forelegs of the deer being well visible in the side view. On the whole this piece of old sculpture is an excellent specimen of the art of India.

The next illustration (Pl. CXLIV) is also from Aihoḷe. Brahmā is seated in the centre on a swan. He has in his hands an *akshamālā*, a lotus (?), the *kūrcha* and a *kamaṇḍalu*. Surrounding him are *ṛishis*, three on either side, a young boy is taking lotus flowers in his hands to Brahmā and another is seen on the top right hand corner of the panel. The *ṛishis* are here represented as being very emaciated presumably by reason of their austerities. The photograph next reproduced is that of an image of Brahmā to be found in the Madras Museum. It belongs to the Chālukya-Hoysaḷa School and is a standing image, carrying in its hands an *akshamālā*, *sruva*, *pāśa* and *kamaṇḍalu*. Here all the faces of Brahmā have pointed beards.

The original of the next photograph, fig. 2, Pl. CXLVII, is in the Hoysaḷēśvara temple at Haḷebīḍu

and is of the later Hoysaḷa period. It is also a standing figure, under a very artistically and delicately carved umbrella and *prabhāvaḷi* and ornamented with beautifully executed ornaments. It carries in its hands an *akshamālā*, a *pāśa* the *sruk* and the *sruva* and a *kamaṇḍalu*. On either side of Brahmā stands a woman carrying a *chāmara* (chauri); perhaps they represent Sarasvatī and Sāvitrī.

In the Madras Museum is preserved a beautiful bronze image of Brahmā seated under a *prabhāvaḷi*, whose photograph is reproduced in Pl. CXLII; this image has *kirīṭamakuṭas* instead of *jaṭāmakuṭas* on the heads. The front right hand is held in the *abhaya* pose and the front left hand in the *varada* pose; while the back right hand carries an *akshamālā* and the back left hand a *kamaṇḍalu*. Bronze images of Brahmā are very rare and especially the one like the Madras Museum image, which is an *utsava-vigraha*, is met with very rarely, if at all. This image clearly points to the existence of Brahmā worship, even with grand festivals and processions, as would appear to be unmistakably evidenced by this *utśava-vigraha*.

The next illustration, fig. 1, Pl. CXLIII, is from the temple at Tiruvoṟṟiyūr. The original is found in the niche in the north wall of the shrine

of Gauḷēśvara in the Śiva temple at that place. It belongs to the latter part of the eleventh century A. D. and does not differ from the Kumbhakōṇam image.

The last illustration, Pl. CXLIX, is the reproduction of the photograph of the figure of Brahmā found in the north niche of the central shrine of the Śiva temple at Tiruvadi. In its back right hand, is the *akshamālā ;* the front right one seems to have been held in the *abhaya* pose; the back left hand and the front left one are carrying the *kamaṇḍalu* and a book respectively. It is one of the finest pieces of sculpture of Southern India.

THE DIKPALAKAS.

THE DIKPĀLAKAS.

ACCORDING to Hindu mythology, the eight quarters of the universe are governed by the eight guardian deities beginning with Indra and hence these eight deities are known by the name of Dikpālakas. These deities are:—

1. Indra, the lord of the east,
2. Agni, the Lord of the south-east,
3. Yama, of the south,
4. Nirṛuti, of the south-west,
5. Varuṇa, of the west,
6. Vāyu, of the north-west,
7. Kubēra, of the north and
8. Īśāna, of the north-east.

It might be noticed that all these eight deities held prominent positions in the Vēdic period, long before Vishṇu and Śiva of the modern Trinity, became supreme in Hindu mythology; and the former are now obliged to be content with the more modest situation of the guardianship of the

quarters of the universe. It therefore becomes necessary to trace the history of the degradation, so to speak, of these deities from the exalted positions held by them during the Vēdic times.

INDRA.

The word Indra, is derived from Indha, meaning *kindler* says the *Śatapatha-Brāhmaṇa.* In the *Ṛig-vēda* he is distinctly mentioned as one born without a fellow : (*tvam anapir Indra janushasanadasi*) and as one without a rival (*aśatrur Indra jajñishē*). In the *Taittiriya saṁhitā* Indra is seen contesting his supremacy with Vishṇu, the Yajñapurusha. The same *Śatapatha-Brāhmaṇa* mentions that Indra, Agni and Sūrya strove hard to secure the supreme positions among the gods and succeeded : this statement gives us an insight into the origin of the Trimūrtis of the later times. In the *Ṛig-vēda* Indra is described as the wielder of the *vajra* (or iron thunderbolt), encompassing the sky and the waters, and reaching up to heaven and is said to have fixed the earth, the luminaries, propped up the sky and so on, and that these acts were all done under the exhilarating influence of the drink quaffed off from three cups. Though praised as unequalled by other gods or mortals, Indra is not a self-existent being but was born of a mother (*Ṛig-vēda.* x 134, 1).

It has already been stated that the *vajra* was shaped for Indra by Tvashtri from the bones of Dadhīcha. With the *vajra* he killed the *asura* named Vṛitra. While he, as the chief of the gods, churned the ocean of milk in company with the *asuras*, the white elephant named *Airāvata*, came out of it and this was taken for himself by Indra. The name of the wife of Indra is Indrāṇi or Śachi. In the *Mahābhārata*, Indra is said to be the father of Arjuna and to have a thousand eyes (or *yōnis*) spread all over his body because he seduced Ahalya, the wife of the *ṛishi* Gautama. He is also classed, as we know, as one of the twelve Ādityas.

It is thus seen how Indra, one of the supreme gods of the Vēdic period, deteriorated into the chief of the minor gods, the leader of the army of the gods and finally into one of the guardian deities of the eight regions. He was receiving from the human beings some sort of worship on earth, but Kṛishṇa was the first to put a stop to it. It was on this occasion that Indra caused havoc in *Gōkula* by sending down torrents of rain and it was also then that Kṛishṇa protected the cowherds and their belongings by lifting up the Gōvardhana mountain. In spite of Kṛishṇa's protest against the worship of Indra, it was still existing in the 7th to the 10th centuries of the Christian era.

The *Śilappadigāram*, that remarkable gem of dramatic epic of the Tamil language, has a chapter describing how the annual festival of Indra was celebrated in Kāvirippūm-paṭṭinam, the metropolis of the Chōḷas: it states that the festival began on the Paurṇimā of the solar month Vaiśākha and was continued for twenty-eight days. The date of this work has been determined to be the middle of the eighth century A.D. In an inscription belonging to the reign of Parāntaka Chōḷa I to be found in Toṇḍamānāṟṟūr near Kaḷahasti, mention is made of the details of the arrangements made for celebrating the festival for Indra. The custom of offering *pujā*, and *a fortiori* of celebrating festivals, to Indra does not obtain at the present day.

The Vēdic deity Indra plays also an important part in the Buddhist and Jaina religious lore. The description of Śakra, as given on p. 78 of Beal's *Catena of Buddhist Scriptures* is almost exactly the same as that given in Hindu works.

As has been already stated, Indra is the lord of the eastern direction and therefore the image of the deity is to be placed on the eastern side, when a group of the Dikpālakas is set up. The places where such a group is generally placed in a Hindu temple are the ceiling of the front *maṇḍapa*, the eight corners of one of the upper-storeys of the

vimāna if it has more storeys than one, and, if the temple has more than one *prākāra*, in one of them.

The description of the image of Indra, as also of the other *Dikpālakas* is contained in almost all the *āgamas* and in the *Bṛihat-saṁhitā* and *Vishṇu-dharmōttara.* It is stated in the *Aṁśumadbhēdāgama* that the colour of the image of Indra should be dark and that it should have two eyes and two arms; the image should possess very handsome features and be adorned with the *kirīṭa, kuṇḍalas, hāra, kēyūra* and other ornaments and be draped in red garments (delicate textured Chinese cloths ?). Indra should carry in his right hand the *śakti* and in the left the *aṅkuśa.* The neck of the figure of Indra should be thick and the belly rather big; the image might be sitting or standing upon a *siṁhāsana* or be seated upon his elephant, the Airāvata.

To the left of the figure of Indra should be seated that of his consort Indrāṇī, decorated with all ornaments and carrying an *utpala* flower in the hand, and the features should be those of a gay and joyful young woman. On either side of this celestial pair should be represented two Gandharva women waving multicoloured *chāmaras.*

Some of the other authorities have practically the same description but differ in stating that the articles held in the hand by Indra are the *vajra*

and *aṅkuśa* or a *nīlōtpala* flower; while the others state that the colour of Indra should be white and that he should have a third eye lying horizontally in the middle of the forehead and four arms,—one of the right hands of which is to carry the *vajra*, the other right hand a *padma*, while one of the left arms should be passed round the figure of Indrāṇī as in embracing and the remaining left hand should carry the *aṅkuśa*.

Indrāṇī should be of the colour of gold and be clad in blue garments. She should have two arms of which one should be embracing Indra and the other hand should carry a *santāna-mañjari*. The *Vishṇudharmōttara* adds that she should be seated upon the left lap of herlord.

The elephant Airāvata should have four tusks, two on either side.

Two photographs are reproduced in illustration of the description of the figure of Indra. The first figure Pl. CL, is to be found in Chidambaram. Indra is seated upon his Airāvata and has four arms, the front two hands are in the *abhaya* and *varada* poses and the back hands carry the *aṅkuśa* and the *vajra*. The second one, fig. 1, Pl. CLI, is seated on a *bhadrapīṭha* and has four arms. The front right hand is kept in the *varada* pose and holds in it an *akshamālā*; the front left hand

PLATE CL.

Indra: Stone: Chidambaram.

PLATE CLI.

Fig. 1. Indra: Stone:

Fig. 2. Vâyu: Stone: Chidambaram.

carries a *kamaṇḍalu* and the back right and left hands hold the *aṅkuśa* and the *vajra* respectively. The head is adorned with a *jaṭāmakuṭa* and a number of necklaces and an *yajñōpavita* adorns the chest.

AGNI.

Agni was also a very important deity in the Vēdic age and with Indra and Sūrya formed the Triad of that period. As with Indra this principal deity came, in course of time, to occupy a very minor place in the Hindu Pantheon. He was the most adorable to all *hōtris*, he it was who knew the proper seasons to worship the gods with oblations, he was the medium through whom the gods received their share of offerings and he was believed to be concealing himself in waters or plants. He was the lord of the house, the resplendent guest of the house and is friendly to man. He was also a terror to the *rākshasas* and *yātudhānas*, whom he crushed between his iron teeth. His birth is accounted for in various ways. He is said to have been brought down from the sky, generated by Indra between two clouds, by Dyaus and in the waters. He has a triple existence, namely, as fire on earth, as lightning in the atmosphere and as the sun in the sky and that the sun entered into him at night and emerged out of him

at dawn. Agni was actually generated in the Vēdic age by the rubbing of one piece of wood with another vigorously: the lower piece was called the *araṇi* and the child thus born, that is, the fire, was found to consume its own mother, the wood. The description of Agni as he was conceived by the Vēdic bards is that he had two heads, four horns, three feet and seven arms.

Later on Agni is identified definitely with Rudra and Śiva and is therefore considered to be the father of Kārttikēya. He becomes the destroyer among the later trinity and he is also considered to be capable of conferring blessings upon humanity; truly does Agni (fire) destroy everything if not handled properly and is therefore a source of damage to man; also he is an excellent friend of man conferring the boon of removing all obnoxious matter, perishing or decaying matter by burning them down and rendering the surroundings of human dwellings clean and healthy. At present Agni occupies a minor position as the medium or agency for conveying the offerings, made through him, to gods. His wife is Svāhā.

We have a fine description of Agni of the later period given in the *Harivaṁśa*. There he is represented as draped in black clothes, has the smoke for his standard and head-gear and carries a flaming

spear. His chariot is drawn by horses of red colour and the winds are the wheels of his chariot. He has a ram as his pet animal and he is more often shown as riding this animal instead of in a chariot as described above. The following is the *Āgamic* description of Agni :

Agni should be of red colour, with four arms and three eyes and the hair or *jaṭā* of the head which should also be of red colour, standing on end and forming a sort of *prabhāmaṇḍala.* He should be seated upon a ram. The front two hands should be held in the *varada* and *abhaya* poses, while in the back right hand there should be the *sruk* and in the back left hand the *śakti.* If he is represented as having only two arms, they should carry the *sruk* and *śakti* respectively. According to another authority, Agni should be of the colour of molten gold or the red colour of the rising sun and be clad in red garments ; he should have also moustaches and a *yajñōpavīta.* In his hands he should keep the *akshamālā* and the *kamaṇḍalu.* Where he is represented as possessing four arms, the *Vishṇu-dharmōttara* states, he should carry in his right hands the flames of fire (*jvālās*) and the *triśūla* and in one of the left hands the *akshamālā*, while the remaining left hand should be embracing his wife Svāhā. It also adds that Agni should have four

sharp tusks and that his chariot should be drawn by four parrots and that the banner on it should be the smoke (*dhūmakētu*). The driver of the chariot of Agni is Vāyu. His consort Svāhā should be clothed in red garments, be smeared with *kuṅkuma* (saffron paste) and be adorned with *mātra* (?) and be carrying a *ratna-pātra* in her hand (that is, a vessel containing gems or one set with gems).

According to a third authority the colour of Agni should be yellow like that of Brahmā and he should also be represented like Brahmā with golden coloured *jaṭās* and eyes of yellow colour: he is to be carrying in his hands the *akshamālā* and the *śaktiyāyudha* and be seated upon a seat known as the *arddha-chandrāsana*.

Two illustrations of the figure of Agni are given on Pls. CLII and figure 2, CLIII. The first figure is found in the Śiva temple at Kaṇḍiyūr in Travancore. It has two heads which are of the goat, seven arms and three legs. Of the seven arms four are on the right side and three on the left. The second figure belongs to the Śiva temple at Chidambaram and is almost similar to the first figure. Instead of the faces being those of goats, as in the first figure, they are human in this case and a bull (not a ram as required by the *āgamas*) is sculptured behind Agni as his vehicle.

PLATE CLII.

Agni: Stone: Kaṇḍiyūr (Travancore).

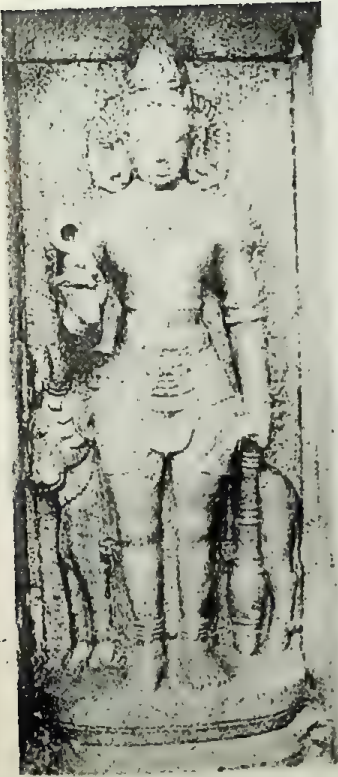



Fig. 1. Yama: Stone: Chidambaram. Fig. 2. Agni: Stone: Chidambaram.

THE DIKPĀLAKAS.

YAMA OR VAIVASVATA.

Yama is also a deity of some celebrity of the Vēdic period. In the *Ṛigvēda* he is mentioned as the son of Vivasvat and of Śaraṇyū, the daughter of Tvashṭri, with a twin sister named Yami. This sister of his importuned him to become her husband, but he successfully resisted the incestuous offer. He was the first man who died, reached the other world and showed others the path to that world. He guides other men thither, and assembles them in a house which is secured to them for ever. He is, however, nowhere in the Vēdic period, represented as a punisher of sins; nevertheless he is still an object of terror. He has two dogs each with four eyes and wide nostrils which guard the road to this last abode of the mortals. In one place he is actually identified with death.

In the later day mythology he is reduced to the situation of the guardian of the region of the deceased, and, as the presiding deity of the place, he is invested with the powers of appraising the quality and quantity of the sin committed by each soul and meting out proportioned punishments: as the dispenser of justice he is also known as Dharmarāja. He is said to be the father of Dharma, the eldest of the five Pāṇḍavas. The

following description of the image of Yama occurs in the Sanskrit authorities :

Yama should be of dark colour, resembling the rain-cloud, with two arms, fire-coloured eyes and sharp side-tusks. He should be adorned with a *kirīṭa-makuṭa* and other ornaments, a red flower garland and be covered over with red sandal-paste and draped in red garments. He may be seated either on a *siṁhāsana* or on a he-buffalo. His hands should bear a *khaḍga* and a *khēṭaka* or a fruit and tender leaves or *daṇḍa* and *pāśa*.

On either side of Yama should be standing Mṛityu and Saṁhitā, with terrific faces and of dazzling blue and red colours respectively. Besides these there should be also two women waving *chāmaras* on either side of Yama. In front of Yama should be standing two Brāhmaṇas called Dharma and Adharma, as also at the door; Chitragupta and Kālī, all clothed in red garments. Yama should be surrounded by the *dēvas*, *asuras*, *dharmis* (those who have done good acts) and *pāpis* (sinners) ever worshipping him.

The *Vishṇudharmōttara* states that the colour of Yama's garments is golden yellow and that, seated on his left lap, there should be his consort *Dhūmōrṇā* whose complexion is that of the *nīlōtpala* flower. Yama has four arms, while his consort

has only two. In his right hand Yama keeps the *daṇḍa* and the *khaḍga* and in the left hand a flaming *triśūla* and the *akshamālā*. The right arm of *Dhūmōrṇā* is to be passed behind Yama in embrace with the left hand bearing a pomegranate fruit. On the right side stands Chitragupta dressed like the Westerners (*āpīchyavēsha*); he is to be of fine looks and to carry in his right hand a stile and in the left a palm leaf for recording the acts of the mortals. To the left of Yama stands Kāla of terrific appearance and armed with the *pāśa*.

The figure of Yama whose photograph is given on Pl. CLIII is found in the Śiva temple at Chidambaram. It has two arms; the right hand carries a *pāśa* and the left a *gada*. There is a small *karaṇḍa-makuṭa* on the head and a number of ornaments on the person. His vehicle, a bull, is standing behind him.

NIRṚUTI.

Nirṛuti is also a deity of the Vedic period; though mention is made of this deity in the *Ṛigvēda*, neither the Vedic nor later literatnre throws much light on it. In the dictionaries Nirṛuti is said to be Alakshmī, (Jyēshṭhādēvi), a *rākshasa*, etc. In later mythology Nirṛuti is made the guardian of the south-western region of the universe and an elaborate description of this

divinity is given in the *āgamas* and other authoritative works.

Nirṛuti is said to be of blue colour, with a large body draped in yellow garments and seated either on a *bhadrapīṭha*, a lion or riding on the shoulders of a man.(1) The *Vishṇudharmōttara* states that he must be seated on an ass, bearing a *daṇḍa* in his hand. He should have a terrific appearance with ill-looking eyes, gaping mouth, exposing teeth and side tusks, and the hair on the head standing on end. However, he should be adorned with all ornaments and with garlands composed of all flowers and be surrounded by Rākshasas and seven *Apsaras* women. He should have two arms; in the right hand there should be a sword and in the left one a shield. According to the *Vishṇudharmōttara* Nirṛuti has four consorts named Dēvī, Kṛishṇāṅgī, Kṛishṇāvadanā and Kṛishṇapāśa and these should also be with him. The *Apsaras* ladies surrounding Nirṛuti should be clothed with silk garments, and should be of handsome looks, with smiling countenances, large breasts and glutials, thick thighs and slender waists; they should smear different kinds of sweet smelling scents on their bodies.

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(1) *Nara-vāhana* is the characteristic vehicle of Kubēra.
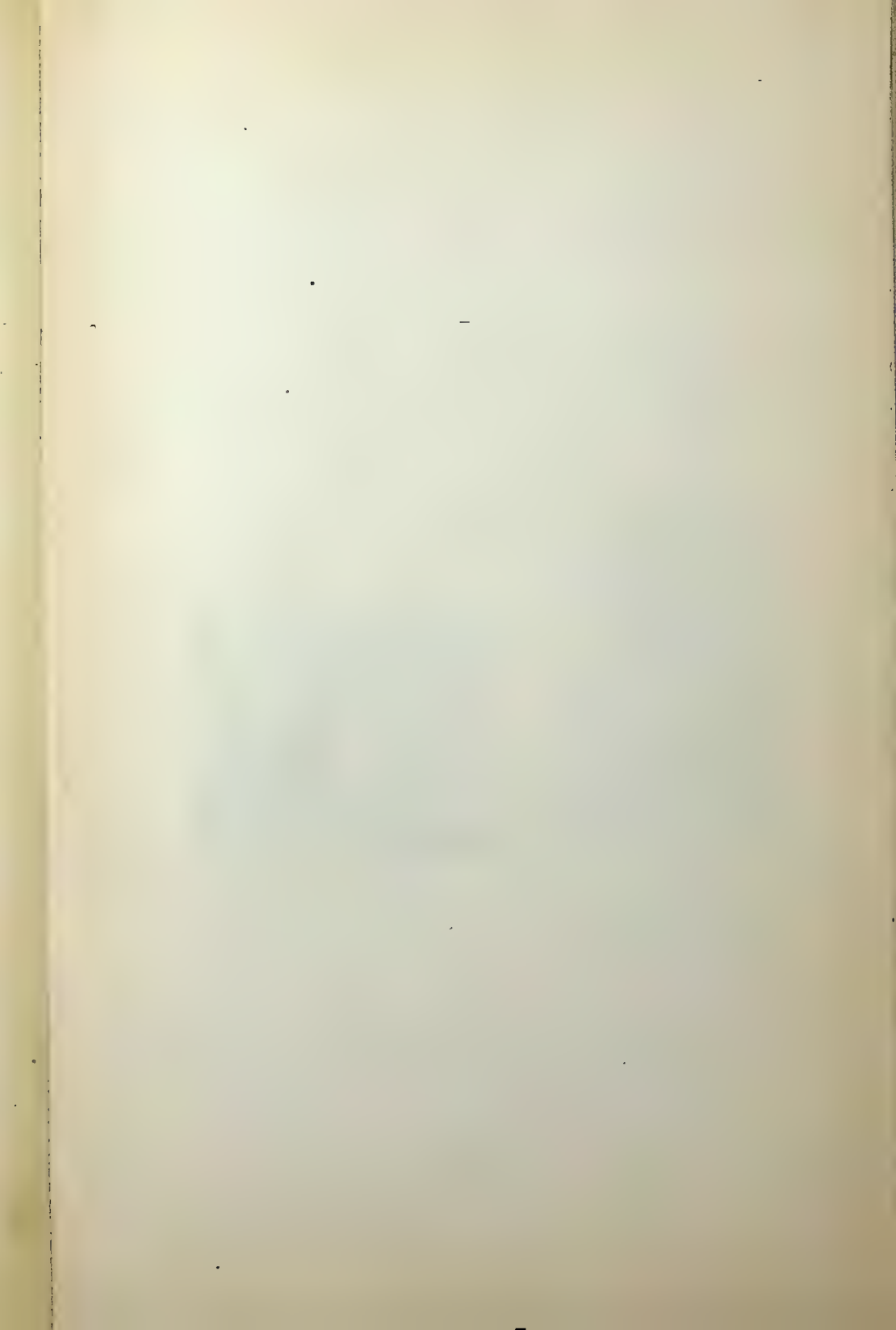
PLATE CLIV.

Fig. 1. Kubēra : Stone : Dohad Panch Mahals.

Fig. 2. Nirṛuti : Ahōbilam.

One illustration of Nirṛuti is given in fig. 2, on Pl. CLIV. Herein Nirṛuti is seen riding upon the shoulders of a man and carrying a *daṇḍa* in his right hand.

VARUṆA.

Varuṇa was no doubt an important deity of the Vēdic period; he belonged to the triad, Indra, Varuṇa and Agni. He is praised often in company with Indra or Mitra as the possessor of illimitable resources and as upholding the heaven and the earth. He is the lord of the rain, the water and the sea. Except for the fact that he is the guardian of the west, he is practically overlooked in modern mythology. At the present when the rain fails he is invoked by *mantras* and *pūjā* and prayed to send down showers.

Varuṇa is of white colour, is draped in yellow garments and possesses a pacific look. His head should be adorned with a *karaṇḍa-makuṭa* and all other ornaments and should be wearing on his person an *yajñōpavīta*. He should be represented as of strong constitution and as seated or standing upon a fish or *makara* (a kind of aquatic animal, more mythical than real) or a crocodile. He may be represented as possessing two or four arms; if shown with two arms only, one hand should be in the *varada* pose and the other should

be carrying a *pāśa ;* if with four, one of the hands should be in the *varada* pose, while the remaining ones should carry the *pāśa,* a snake and a *kamaṇḍalu.*

As usual, the *Vishṇudharmōttara* has a different description from those found in the *āgamas.* It states that Varuṇa should be seated in a chariot drawn by seven *haṁsas;* his colour is like the *vaiḍūrya* (a precious gem) and he must be draped in white garments and adorned with ornaments set with pearls and necklaces composed of the same material. He should have a slightly hanging belly and four arms. Over his head there should be a white umbrella and on his left the fish banner. In the right hands of Varuna there should be the *padma* and the *pāśa* and in the left hands the *śaṅkha* and the *ratna-pātra.* A very good looking consort of his should be seated on his left lap with a *nīlōtpala* in her left hand and her right arm embracing Varuṇa, her lord.

To the right and left respectively of Varuṇa should be standing the river goddesses Gaṅgā and Yamunā. Gaṅgā of moon-like white colour and possessing a pretty face should be standing on a *matsya* or *makara,* with a *chāmara* in one hand and a *padma* in the other, and Yamunā, also possessing good looks and having the colour of the

PLATE CLV.

Fig. 1. Gaṅgā : Stone : Fig. 2. Yamunā : Stone
Tigova : Jabulpur District, Central Provinces.

PLATE CLVI.

Gate of a Temple with Gangā and Yamunā on the jambs: Stone: Kharod, Bilāspūr District, Central Provinces.

nīlōtpala flower, should be standing on a tortoise with a *chāmara* in one hand and a *nīlōtpala* in the other.

Varuṇa being the lord of the ocean he is represented in the descriptions as keeping with him the *padma*, the *śaṅkha* and a vessel containing *ratnas* (or gems)—the sea being believed by the Hindus to be the repository of gems—and as being attended upon by the river goddesses.

Illustrations of the river goddesses, Gaṅgā and Yamunā are given on Pls. CLV and CLVI. Fig. 1, Pl. CLV represents Gaṅgā; she is standing upon a *makara* under the shade of a tree. Her right elbow rests upon the shoulder of a female attendant, while the left hand carries some object which is not quite clear in the photograph. Two more dwarfish attendants are on her left side. Yamunā is represented in fig. 2 on the same plate. She also stands under a tree one of whose branches she holds by her left hand. The right hand is held in the *sūchi* pose. She is standing upon a *Kūrma* (tortoise). On either side of her is an attendant. Pl. CLVI is a very finely carved gate-way of a ruined temple of Śiva at Kharod, in the Bilāspūr district of the Central Province. On the jambs of this gate are sculptured Gaṅgā and Yamunā; Gaṅgā stands on the proper right and Yamunā on

the proper left. They both carry *pūrna-kumbha* or pots full of water.

VĀYU

Vāyu is also a Vēdic, elemental deity. His place is in the air. He is said to have Indra as his charioteer or his companion in his chariot; however, he does not occupy any very prominent place in the Vēdas. He is called the son-in-law of Tvashṭri and is reputed to be handsome looking in appearance. Maruts or winds are not associated somehow with Vāyu, though in one instance he is said to have given birth to them by the rivers of heaven.

In the later mythology he is assigned the guardianship of the north-west region of the universe. He is said, in the *Mahābhārata*, to be the father of Bhīma; as also of Hanumān. The Mādhvas believe that their Āchārya, Ānandatīrtha, is an incarnation of Vāyu.

Vāyu should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a *dhvaja* (banner) and in the left a *daṇḍa.* It might also mean that the right hand should be held in the

patāka-hasta pose. Some authorities prescribe the *aṅkuśa* in the right hand of this deity. His hair should be dishevelled and he may be seated either on a *siṁhāsana* or on a deer; the latter is more often met with in sculptures as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The *Vishṇudharmōttara* states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the *chakra* and a *dhvaja*. Vāyu should have his mouth open. To his left should be seated his consort.

DHANADA OR KUBĒRA.

The words Dhanada or Kubēra literally mean the giver of wealth or a person with a deformed body. The story of Kubēra who is also known by the name of Vaiśrāvaṇa is given in the *Uttara-kāṇḍa* of the *Rāmāyaṇa* thus:—Brahmā begot a mind-born son named Pulastya; the latter had a son named Gaviputra-Vaiśrāvaṇa. This Vaiśrāvaṇa left his father and joined Brahmā, who granted him, in return for his devotion to himself, immortality and lordship over riches and installed him in Laṅkā as his capital. Pulastya, incensed at the faithlessness of his first son, made one portion of his self be born as Viśravas, who looked with disdain upon his ungrateful brother Vaiśrāvaṇa. Vaiśrāvaṇa

wishing to pacify his father presented him with three good looking Rākshasīs named Pushpōtkaṭa, Mālinī and Rākā. By Pushpōtkaṭa Pulastya had two sons Rāvana and Kumbhakarṇa; by Mālinī, Vibhīshaṇa; by Rākā, Khara and Sūrpanakhā. These later born sons of Pulastya being envious of Vaiśrāvaṇa's prosperity practised austerities; pleased with them Brahmā conferred upon Rāvaṇa the boon of possessing at will any number of heads and shapes, and of being invincible except by men. Having obtained these powers Rāvaṇa came to Laṅkā, expelled Vaiśrāvaṇa and made himself the master of the place. Kubēra retired to the hill Gandhamādana. Elsewhere Vaiśrāvaṇa, Rāvaṇa and others are said to be the sons of Viśravas and also that Kailāsa became the abode of Kubēra and that his wife was Riddhī. It is somewhat strange to hear in the *Rāmāyaṇa* that Mahādēva went to the Kailāsa to pay a visit to Kubēra, when it is remembered that the Kailāsa is believed to be the abode especially of Mahādēva.

Another account of the origin of Dhanada is to be found in the *Varāhapurāṇa*. When Brahmā entertained the desire to create the universe, a shower of lime-stones began to pour forth from his face attended with a hurricane. After sometime the fury of the storm broke down and everything

became calm by the wish of Brahmā. He asked the mass of stones which thus fell from him to assume the form of a divine person of peaceful countenance and appointed him as the Lord of Wealth and commanded him to be also the guardian of the riches of the gods.

In the Buddhist literature and mythology also Kubēra is the god of riches and the guardian deity of the northern region of the universe. He is also the lord over the *Yakshas* and is the husband of Hāritī. He has also the name Vaiśrāvaṇa (whose Prākṛit form Vassāvaṇa, is current in Ceylon) and Jambhala.

The *āgamas* also recognise him as the master of the *Yakshas* and describe his figure as follows :—The colour of Kubēra according to one authority should be golden yellow and according to another crimson ; the colour of his underwear is to be red, and the upper garment, white. His person should be adorned with all ornaments, including a *kirīṭa*, or a *karaṇḍa-makuṭa*, *kuṇḍalas* and necklaces composed of a series of golden coins. He should be good looking, or even terrific looking and possessing either two or four arms : if the arms are only two, the hands may be kept in the *varada* and *abhaya* poses or the left hand may keep in it a

gadā : if, on the contrary, he has four arms one of them should be embracing his consort Vibhavā and another one embracing Vṛiddhī, seated on the left and right laps respectively of Kubēra ; the remaining hands should carry the *gadā* and the *śakti.* The *Vishṇudharmōttara* states that his left eye should be of yellowish brown colour (*piṅgala*), that he should be dressed in the fashion of the westerners (*āpīchyavēsha*), that his body should be protected with an armour, that he should have a pair of moustaches and that there should also be side-tusks in his mouth. All the authorities are uniform in asserting that Kubēra should have a rather big and slightly pendant belly. He may be seated on a *padmapīṭha* or be driving in a chariot drawn by men or even directly seated on the shoulders of a man. The *Aṁśumadbhēdāgama* states that the vehicle of Kubēra is a ram. To the right and left of Kubēra there should be respectively the Śaṅkhanidhi and the Padmanidhi whose descriptions are as follows: these two personifications should resemble in shape the *bhūtas*, that is, with short limbs attached to a large trunk and surmounted by a large face, carrying in their hands lotus flowers. They should be draped in white clothes, adorned with *karaṇḍa-makuṭas* and placed upon *padmapīṭhas.* In another place it is stated that he should

be surrounded by the eight kinds of wealth and by a number of *Yakshas.*

The two goddesses Vibhavā and Vṛiddhi should in their turn be embracing Dhanada each by one arm and carrying in the other hand a *ratna-pātra.*

The *Rūpamaṇḍana* prescribes the elephant as the *vāhana* of Kubēra and states that his four hands should carry the *gadā*, a purse containing money, a pomegranate fruit and a *kamaṇḍalu.*

In the Buddhist mythology, Kubēra is sculptured exactly as in the Hindu representation; but he is immediately recognised as Kubēra by a mongoose which is generally also shown either as sitting upon his left lap or placed on his left side. (See Figs. 196 and 199* in V. A. Smith's *History of Fine Art in India and Ceylon*).

ĪŚĀNA.

The lord of the north-east region of the universe is Īśāna. From the description given of him, we know he is the same as Mahādēva or Śiva. Īśāna should have three eyes, a pacific appearance, white complexion and should be draped in white

* Mr. V.A. Smith calls this male figure 'Sarasvati enthroned' evidently through oversight. The mangoose in the left hand of the figure, and the three ornamented pots of treasure placed under its feet clearly show that the sculpture represents Kubēra.

garments and in tiger's skin. His head should be adorned with a *jaṭā-makuṭa*, his chest should bear an ordinary white *yajñōpavīta* or a *nāga-yajñōpavīta* and otherwise also adorned with all ornaments. There should be the crescent moon on the *jaṭā-makuṭa*. He may be seated either on a *padmāsana* or better upon a white bull. If he is represented with only two arms, his hands must carry a *triśūla* and a *kapāla* or one of the hands (the left one generally) might be in the *varada* pose; if, however, he has four hands, the two front ones should be sculptured as playing upon a *vīṇā* and the others are to be held in the *varada* and *abhaya* poses. This description seems to be incorrect; for the *vīṇā* must be held only by the hands of the front pair of arms, which are also the very hands that are necessarily to be in the *varada* and *abhaya* poses.

THE ASVINI-DEVAṬAS.

THE AŚVINI-DĒVATĀS.

THE twin-gods, the Aśvini-dēvatās, were playing an important part in the Vēdic period. Yāska says in his *Nirukta* that these gods Aśvins were so-called because they pervaded everything (*vyaśnuvātē*), one o them with moisture and the other with light; but Aurṇavabha derives the name from *aśva*, a horse. Who these gods were the commentators of the Vēdas themselves are not able to answer; some say these were personifications of heaven and earth; others of day and night and yet others, the sun and moon. Prof. Roth thinks that they represent Indra and Āditya and that they are the harbingers of the Dawn to usher whose existence they hurry on in their chariot. In the *Ṛigvēda* they are said to be the sons of Vivasvat and Śaraṇyū in one place, of the sky in another and of the ocean in a third. The *Taittirīya-saṁhitā* calls them the youngest of the gods and the brothers of Ushas. They are also associated with Sūryā, the daughter of the sun, and áre held

to be young, beautiful, bright and agile and as wearing lotus garlands; they were possessed of wonderful therapeutic power and are said to have helped many with this power of theirs. We have already seen that they restored the head of Yajña-Nārāyaṇa which was accidentally severed. They are described as always riding in a chariot drawn by fleet horses. Nothing very definite about these gods or their position in the Vēdic mythology is known and yet it is a well-known fact that they are very often invoked in the Vēdic literature.

In the *Purāṇic* period different stories are given for the origin of the Aśvins. For example, the *Varāhapurāṇa* gives the following account of the birth of the Aśvins. Sūrya (the sun) married the girl named Saṁjñā who was offered by Tvashṭa and begot through her Yama and Yamunā. Saṁjñā, however, was able to bear no more the heat of Sūrya and resolved to run away from him. Leaving behind her her shadow (*chhāya*) and assuming the form of a horse (*baḍaba*) repaired to Uttarakuru. By Chhāyā, Sūrya had two children named Śani and Tapatī. All the children of Sūrya were ill-treated by Chhāyā and Yama and Śani complained against her to their father. For this they were cursed by Chhāyā as the effect of which Yama had become the lord of the *prētas*, but the hard lot was mitigated by the

intercession of the father who made him even in this accursed state to be the god of Dharma and be also one of the Lōkapālas, guarding the southern quarter of the Universe; and Śani obtained powerfully evil eyes through the curse of Chhāyā. After all these events were over, Sūrya learnt that Saṁjñā was living as a mare in Uttarakuru, went there in the form of a stallion, joined her and begot the twin children named the Aśvins, who are, in this account, held to be the personifications of *prāṇa* and *apāna*, the two vital airs which sustain animal life. In the cosmic evolution, these gods came into existence on the *dvitīyā tithi.* With the help of their father Sūrya they obtained a place among the gods and became the custodians of the *amṛita* and physicians to the celestials. The Aśvins are known by the name of Nāsatyas. Curiously enough these deities, little understood by even the Vēdic commentators, have received a great deal of consideration in the hands of the authors of the various *Āgamas.* In fact, a number of *Āgamas* contain a description of the images of the Aśvini-dēvatās. It is highly doubtful if ever they were sculptured and set up in temples, for at the present time we do not hear of the existence of such images anywhere in India, as *svayampradhāna* deities. No doubt they are carved on the

same block of stone as was used for the sculpturing of the image of the sun, as attendants of this latter deity. The following description of the images of the Aśvins is found in the *Aṁśumadbhēdāgama*. These gods should be represented as horse-faced and be seated together upon a *siṁhāsana*. They should be adorned with a *jaṭā-makuṭa* on the head, the *yajñōpavīta*, garlands of yellow flowers, and with all other ornaments. The colour of their body is to be red, like the flower of the pomegranate tree. The Aśvins should have lotus-like beautiful eyes and each only a pair of arms; in the left hand they should keep each a book, while their right hands should be held in the *abhaya* pose. The right legs of the gods should be hanging below the seat, while the left one must be folded and rested upon it. The names of these gods are given as Nāśatya and Dasra. On either si of the Aśvins should be the figures of the females called Mṛita-sañjīvinī and Viśalyakaraṇi waving chauris (*chāmaras*). The colour of these goddesses is said to be brown.

On the left of the Aśvins there should be the figures of Danvantari and Ātrēya, adorned with all ornaments, draped in black garments and carrying in their hands a sword and a shield each. Their colour should be yellow and red respectively.

THE AŚVINI-DĒVATĀS.

In the *Suprabhēdāgama* it is stated that the colours of the Aśvins are white and yellow respectively and that they ought to be clothed in white garments and should have turbans on their heads. The *Pūrvakāraṇāgama* which also contains their description does not differ materially from the above two authorities. But the *Vishṇu-dharmōttara* gives a somewhat different description. It substitutes instead of the *abhaya* pose required by the *Āgamas* a vessel containing drugs (*ōshadhis*) in their right hands. On the right and left of these gods are to be standing, according to this authority, two goddesses named Rūpa-sampat and Ākṛiti of great beauty and of white (?) and grass green colours respectively, bearing in their hands vessels set with gems; and these must be dressed in white garments.

Illustrations of the Aśvini-dēvatās might be seen on the sculpture of Sūrya reproduced on Pl. XC, fig. 3. of Volume I of this work.

PLATE CLV.

Fig. 1. Gaṅgā : Stone : Fig. 2. Yamunā : Stone
Tigova : Jabulpur District, Central Provinces.

PLATE CLVI.

Gate of a Temple with Gangā and Yamunā on the jambs: Stone: Kharod, Bilāspūr District, Central Provinces.

nīlōtpala flower, should be standing on a tortoise with a *chāmara* in one hand and a *nīlōtpala* in the other.

Varuṇa being the lord of the ocean he is represented in the descriptions as keeping with him the *padma*, the *śaṅkha* and a vessel containing *ratnas* (or gems)—the sea being believed by the Hindus to be the repository of gems—and as being attended upon by the river goddesses.

Illustrations of the river goddesses, Gaṅgā and Yamunā are given on Pls. CLV and CLVI. Fig. 1, Pl. CLV represents Gaṅgā; she is standing upon a *makara* under the shade of a tree. Her right elbow rests upon the shoulder of a female attendant, while the left hand carries some object which is not quite clear in the photograph. Two more dwarfish attendants are on her left side. Yamunā is represented in fig. 2 on the same plate. She also stands under a tree one of whose branches she holds by her left hand. The right hand is held in the *sūchi* pose. She is standing upon a *kurma* (tortoise). On either side of her is an attendant. Pl. CLVI is a very finely carved gate-way of a ruined temple of Śiva at Kharod, in the Bilāspūr district of the Central Province. On the jambs of this gate are sculptured Gaṅgā and Yamunā; Gaṅgā stands on the proper right and Yamunā on

the proper left. They both carry *pūrna-kumbha* or pots full of water.

VĀYU

Vāyu is also a Vēdic, elemental deity. His place is in the air. He is said to have Indra as his charioteer or his companion in his chariot; however, he does not occupy any very prominent place in the Vēdas. He is called the son-in-law of Tvashṭri and is reputed to be handsome looking in appearance. Maruts or winds are not associated somehow with Vāyu, though in one instance he is said to have given birth to them by the rivers of heaven.

In the later mythology he is assigned the guardianship of the north-west region of the universe. He is said, in the *Mahābhārata*, to be the father of Bhīma; as also of Hanumān. The Mādhvas believe that their Āchārya, Ānandatīrtha, is an incarnation of Vāyu.

Vāyu should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a *dhvaja* (banner) and in the left a *daṇḍa*. It might also mean that the right hand should be held in the

patāka-hasta pose. Some authorities prescribe the *aṅkuśa* in the right hand of this deity. His hair should be dishevelled and he may be seated either on a *siṁhāsana* or on a deer; the latter is more often met with in sculptures as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The *Vishṇudharmōttara* states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the *chakra* and a *dhvaja*. Vāyu should have his mouth open. To his left should be seated his consort.

DHANADA OR KUBĒRA.

The words Dhanada or Kubēra literally mean the giver of wealth or a person with a deformed body. The story of Kubēra who is also known by the name of Vaiśrāvaṇa is given in the *Uttara-kāṇḍa* of the *Rāmāyaṇa* thus:—Brahmā begot a mind-born son named Pulastya; the latter had a son named Gaviputra-Vaiśrāvaṇa. This Vaiśrāvaṇa left his father and joined Brahmā, who granted him, in return for his devotion to himself, immortality and lordship over riches and installed him in Laṅkā as his capital. Pulastya, incensed at the faithlessness of his first son, made one portion of his self be born as Viśravas, who looked with disdain upon his ungrateful brother Vaiśrāvaṇa. Vaiśrāvaṇa

wishing to pacify his father presented him with three good looking Rākshasīs named Pushpōtkaṭa, Mālinī and Rākā. By Pushpōtkaṭa Pulastya had two sons Rāvana and Kumbhakarṇa; by Mālinī, Vibhīshaṇa; by Rākā, Khara and Sūrpanakhā. These later born sons of Pulastya being envious of Vaiśrāvaṇa's prosperity practised austerities; pleased with them Brahmā conferred upon Rāvaṇa the boon of possessing at will any number of heads and shapes, and of being invincible except by men. Having obtained these powers Rāvaṇa came to Laṅkā, expelled Vaiśrāvaṇa and made himself the master of the place. Kubēra retired to the hill Gandhamādana. Elsewhere Vaiśrāvaṇa, Rāvaṇa and others are said to be the sons of Viśravas and also that Kailāsa became the abode of Kubēra and that his wife was Riddhī. It is somewhat strange to hear in the *Rāmāyaṇa* that Mahādēva went to the Kailāsa to pay a visit to Kubēra, when it is remembered that the Kailāsa is believed to be the abode especially of Mahādēva.

Another account of the origin of Dhanada is to be found in the *Varāhapurāṇa*. When Brahmā entertained the desire to create the universe, a shower of lime-stones began to pour forth from his face attended with a hurricane. After sometime the fury of the storm broke down and everything

became calm by the wish of Brahmā. He asked the mass of stones which thus fell from him to assume the form of a divine person of peaceful countenance and appointed him as the Lord of Wealth and commanded him to be also the guardian of the riches of the gods.

In the Buddhist literature and mythology also Kubēra is the god of riches and the guardian deity of the northern region of the universe. He is also the lord over the *Yakshas* and is the husband of Hāritī. He has also the name Vaiśrāvaṇa (whose Prākṛit form Vassāvaṇa, is current in Ceylon) and Jambhala.

The *āgamas* also recognise him as the master of the *Yakshas* and describe his figure as follows :—The colour of Kubēra according to one authority should be golden yellow and according to another crimson ; the colour of his underwear is to be red, and the upper garment, white. His person should be adorned with all ornaments, including a *kirīṭa*, or a *karaṇḍa-makuṭa*, *kuṇḍalas* and necklaces composed of a series of golden coins. He should be good looking, or even terrific-looking and possessing either two or four arms : if the arms are only two, the hands may be kept in the *varada* and *abhaya* poses or the left hand may keep in it a

gadā : if, on the contrary, he has four arms one of them should be embracing his consort Vibhavā and another one embracing Vṛiddhī, seated on the left and right laps respectively of Kubēra ; the remaining hands should carry the *gadā* and the *śakti.* The *Vishṇudharmōttara* states that his left eye should be of yellowish brown colour (*piṅgala*), that he should be dressed in the fashion of the westerners (*āpīchyavēsha*), that his body should be protected with an armour, that he should have a pair of moustaches and that there should also be side-tusks in his mouth. All the authorities are uniform in asserting that Kubēra should have a rather big and slightly pendant belly. He may be seated on a *padmapīṭha* or be driving in a chariot drawn by men or even directly seated on the shoulders of a man. The *Aṁśumadbhēdāgama* states that the vehicle of Kubēra is a ram. To the right and left of Kubēra there should be respectively the Śaṅkhanidhi and the Padmanidhi whose descriptions are as follows: these two personifications should resemble in shape the *bhūtas*, that is, with short limbs attached to a large trunk and surmounted by a large face, carrying in their hands lotus flowers. They should be draped in white clothes, adorned with *karaṇḍa-makuṭas* and placed upon *padmapīṭhas.* In another place it is stated that he should

be surrounded by the eight kinds of wealth and by a number of *Yakshas.*

The two goddesses Vibhavā and Vṛiddhī should in their turn be embracing Dhanada each by one arm and carrying in the other hand a *ratna-pātra.*

The *Rūpamaṇḍana* prescribes the elephant as the *vāhana* of Kubēra and states that his four hands should carry the *gadā*, a purse containing money, a pomegranate fruit and a *kamaṇḍalu.*

In the Buddhist mythology, Kubēra is sculptured exactly as in the Hindu representation; but he is immediately recognised as Kubēra by a mongoose which is generally also shown either as sitting upon his left lap or placed on his left side. (See Figs. 196 and 199* in V. A. Smith's *History of Fine Art in India and Ceylon*).

ĪŚĀNA.

The lord of the north-east region of the universe is Īśāna. From the description given of him, we know he is the same as Mahādēva or Śiva. Īśāna should have three eyes, a pacific appearance, white complexion and should be draped in white

* Mr. V.A. Smith calls this male figure 'Sarasvati enthroned' evidently through oversight. The mangoose in the left hand of the figure, and the three ornamented pots of treasure placed under its feet clearly show that the sculpture represents Kubēra.

garments and in tiger's skin. His head should be adorned with a *jaṭā-makuṭa*, his chest should bear an ordinary white *yajñōpavīta* or a *nāga-yajñōpavīta* and otherwise also adorned with all ornaments. There should be the crescent moon on the *jaṭā-makuṭa*. He may be seated either on a *padmāsana* or better upon a white bull. If he is represented with only two arms, his hands must carry a *triśūla* and a *kapāla* or one of the hands (the left one generally) might be in the *varada* pose; if, however, he has four hands, the two front ones should be sculptured as playing upon a *vīṇā* and the others are to be held in the *varada* and *abhaya* poses. This description seems to be incorrect; for the *vīṇā* must be held only by the hands of the front pair of arms, which are also the very hands that are necessarily to be in the *varada* and *abhaya* poses.

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In the *Purāṇic* period different stories are given for the origin of the Aśvins. For example, the *Varāhapurāṇa* gives the following account of the birth of the Aśvins. Sūrya (the sun) married the girl named Saṁjñā who was offered by Tvashṭa and begot through her Yama and Yamunā. Saṁjñā, however, was able to bear no more the heat of Sūrya and resolved to run away from him. Leaving behind her her shadow (*chhāya*) and assuming the form of a horse (*baḍaba*) repaired to Uttarakuru. By Chhāyā, Sūrya had two children named Śani and Tapatī. All the children of Sūrya were ill-treated by Chhāyā and Yama and Śani complained against her to their father. For this they were cursed by Chhāyā as the effect of which Yama had become the lord of the *prētas*, but the hard lot was mitigated by the

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On the left of the Aśvins there should be the figures of Danvantari and Ātrēya, adorned with all ornaments, draped in black garments and carrying in their hands a sword and a shield each. Their colour should be yellow and red respectively.

THE AŚVINI-DĒVATĀS.

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Illustrations of the Aśvini-dēvatās might be seen on the sculpture of Sūrya reproduced on Pl. XC, fig. 3, of Volume I of this work.

DEMI-GODS.

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HINDU mythology includes in its fold a number of minor gods such as the *ṛishis*, *pitṛis* and *nāgas*. A brief account and the description of the images of these will be given in the following paragraphs. The figures of *ṛishis*, *apsarasas* and others are, according to the *āgamas*, required to be placed in Hindu temples, and as such are not mere mythological curiosities having theoretical existences and possessing imaginary descriptions. We meet with their representations here and there in temples and the description of these is not to be considered out of place in a work of this kind. Besides, the present compilation being a close following of the *āgamas* both in arrangement and description, the existence of the descriptions of these demi-gods in the *āgamas* necessitates the incorporation of such descriptions in the present publication also. Among the heading the demi-gods are included in this chapter the following :—

1. Vasus,
2. Nāgadēva and the Nāgas,
3. Sādhyas,
4. Asuras,
5. Apsarasas,

6. Piśāchas,
7. Vētāḷas,
8. Pitṛis,
9. Ṛishis,
10. Gandharvas and
11. Marutgaṇas.

(i) VASUS.

In the *Ṛigvēda*, the number of gods is said to be thirty-three which is composed of the eight Vasus, eleven Rudras, twelve Ādityas and the heaven and the earth. According to the *Rāmāyaṇa* all the thirty-three gods were the sons of Aditi, while according to the *Mahābhārata* they were the attendants upon the sun and were worshipping him.

We learn from the *Śrī Bhāgavata* that in the sixth Manvantara, Daksha had by his wife Asikni sixty daughters. He married them to the Prajāpatis. Dharma obtained thus ten daughters of Daksha, of whom one, Vasu, begot the eight Vasus. Once upon a time, says the *Dēvībhāgavata* the Vasus with their respective wives went out enjoying pleasure and reached the *āśrama* (hermitage) of Vasishṭha. The wife of Dyau one of the Vasus seeing the celestial cow named Nandinī in the abode of Vasishṭha, asked her husband about the nature of the cow and who her owner was. He informed her that it belonged to Vasishṭha and had the rare quality of giving milk

which was able to make those that drank it live eternally young and of sound health. The wife of Dyau requested her husband to carry away the cow to their residence, for she wanted her human friend, the daughter of the king Uśīnara, to drink the milk of Nandinī and to live long in unfading youth and sound health. The Vasu robbed Vasishṭha of his cow and was conducting her to his home; the *ṛishi* perceiving through his mental eye the mischief perpetrated by the Vasu, cursed all the Vasus to become human beings. Thereupon the Vasus hurried to the *āśrama* of Vasishṭha to beg for his pardon and to request him to restore them once again to the state of gods. He promised that the other Vasus except Dyau would regain their celestial condition after the lapse of a year; Dyau alone should continue to be a human being for a long time. Disgusted with the human existence that was soon to come upon them and to divest themselves of it in an honourable way, they requested the river goddess Gaṅgā to be temporarily born on the earth as a woman, to become the wife of the king Śantanu and beget them as her children, whom, they requested, she should throw away into the river one after another as they were born. To this Gaṅgā agreed and the Vasus were born to her and being disposed

of as requested by them, they then reached their former position in heaven.

The names of the eight Vasus are given in a majority of the authorities as follows:—Dhara, Dhruva, Sōma, Āpa, Anala, Anila, Pratyusha and Prabhāsa. In one work the name of Savitṛi is substituted for Āpa in the above list. The general features of the images of the Vasus are that they should have each two arms, two eyes, and be of red colour; they should be clothed in yellow garments and be adorned with *karaṇḍa-makuṭas*. They should have side tusks, terrific look, sinuous brows and fine hair. As in the case of all other images these should also be adorned with all ornaments. They may either be seated or standing and should be carrying in their hands the *khaḍga* and the *khēṭaka* respectively. The *Suprabhēdāgama*, among the Śaivāgamas, and the *Viśvakarma-śāstra* agree in stating that the colour of the Vasus is golden yellow and the latter prescribes beautifully embroidered red garments for the images of their demi-gods. The *Viśvakarma-śāstra* gives detailed descriptions of each one of the Vasus. According to this authority the images of the Vasus ought to possess four arms. In the following table are given the various articles carried in their hands by the eight Vasus.

No.	Names of the Vasus.	Right hands.		Left hands.		REMARKS.
		Front.	Back.	Front.	Back.	
1	Dhara ...	Padma ...	Akshamālā	Hala ...	Śakti ...	Notice the fact that the back left hand has uniformly the *śakti*, which is made the inseparable concomitant of the Vasus, according to this authority.
2	Dhruva ...	Kamalāksha-mālā.	Chakra ...	Kamaṇḍalu.	Śakti ...	
3	Sōma ...	Padma ...	A rosary of pearls.	Aṅkuśa ...	Śakti ...	
4	Āpa ...	Hala ...	Śakti (?) ...	Aṅkuśa ...	Śakti ...	
5	Anila ...	Aṅkuśa ...	Akshamālā.	Śakti ...	Upavīta (?)	
6	Anala ...	Akshamālā.	Sruva ...	Kapāla ...	Śakti ...	
7	Pratyusha ...	Khaḍga ...	Aṅkuśa ...	Khēṭaka ...	Śakti ...	
8	Prabhāsa ...	Daṇḍa ...	Kapāla ...	Aṅkuśa ...	Śakti ...	

(ii) NAGADEVA AND THE NAGAS.

The Nāgas are, according to the *purāṇic* authorities, a race of serpents who inhabited the *Pātāḷa-lōka* or the nether regions. The *Mahābhārata* and the *Varāhapurāṇa* give the origin of the Nāgas. By Dākshayaṇī, the daughter of Daksha, Kaśyapa begot the seven serpents beginning with Vāsuki. Their progeny increased and the world was flooded with serpents to the great detriment of man. The latter complained to Brahmā about the hardship caused to them by the serpents. Brahmā summoned the serpents to his presence and cursed them to be ruined by the imprecations of their mother which she uttered in the Svāyambhuva-manvantara and banished them to the *Pātāḷa-lōka* with the command that they should not bite any human beings, except those who were predestined to die a premature death and those that were really bad. We learn from the *Mahābhārata* that the Nāgas were the sons of Kadru and Kaśyapa, that they induced their step-brother Vainatēya (Garuḍa) to fetch for them the *amṛita* (ambrosia) preserved in the kingdom of Indra, that they were made to grant freedom to Vinata and her sons from the voluntary bondage they had entered into under Kadru, that they were deprived of the *amrita* brought down by Garuḍa, that Indra

carried it away once again to his abode, that by licking the *kuśa* grass on which the vessel of *amṛita* was placed they had their tongues split in twain and other accounts. In historical times, portions of India were inhabited by a race of men who went by the name of the Nāgas and they are said to have formed the majority of persons who joined the newly started Buddhistic religion. Some scholars of Malabar are inclined to believe that the modern Nāyars (Śudras) of Malabar might be descendants of the early Nāgas, a name which, in modern times might have been corrupted into Nāyars. The hypothesis is more fictitious and fanciful, than real and tenable.

The Nāgas are believed to have been born on the Pañchamī *tithi* of the bright half of the month Śrāvaṇa and the whole of India offers *pūjās* to the Nāgas on this day, except the Draviḍa brāhmaṇas; in Southern India the Mahrāṭa and the Kannaḍa women observe the previous day, the *chaturthi*, also as sacred to the Nāgas, a custom which is nowhere seen to be observed. It is a common sight all over India to meet with the Nāga images set up under big pipal trees by scores and worshipped occasionally. Childless people take a vow to set up the images of Nāgas in anticipation of

being blessed with children and celebrate the Nāgapratishṭhā ceremony with great pomp and at great expenditure.

A description is found in the *Aṁśumadbhēdāgama* of Nāgadēva, which appears to be that of the chief of the Nāgas. It states that the image of Nāgadēva should have three eyes, four arms, a beautiful countenance and be of red colour. The image should be adorned with a *karaṇḍa-makuṭa* on its head and all other ornaments on its person and should be standing upon a *padma-pīṭha*. The hands of the front arms should be kept in the *varada* and *abhaya* poses, while the back hands should be keeping each a snake in it. Over the head of Nāgarāja should be a hood of a five headed cobra and he must be draped in white clothes.

The *Śilparatna* adds that the Nāgas should be half human and half serpentine in shape, the lower part, below the navel being that of a snake. Their heads must be covered with hoods having one, three, five or seven heads and they should have split tongues like those of snakes. In their hands they must carry a sword and a shield respectively. The *Maya-śilpa* gives the detailed descriptions of the seven great Nāgas, Vāsuki,
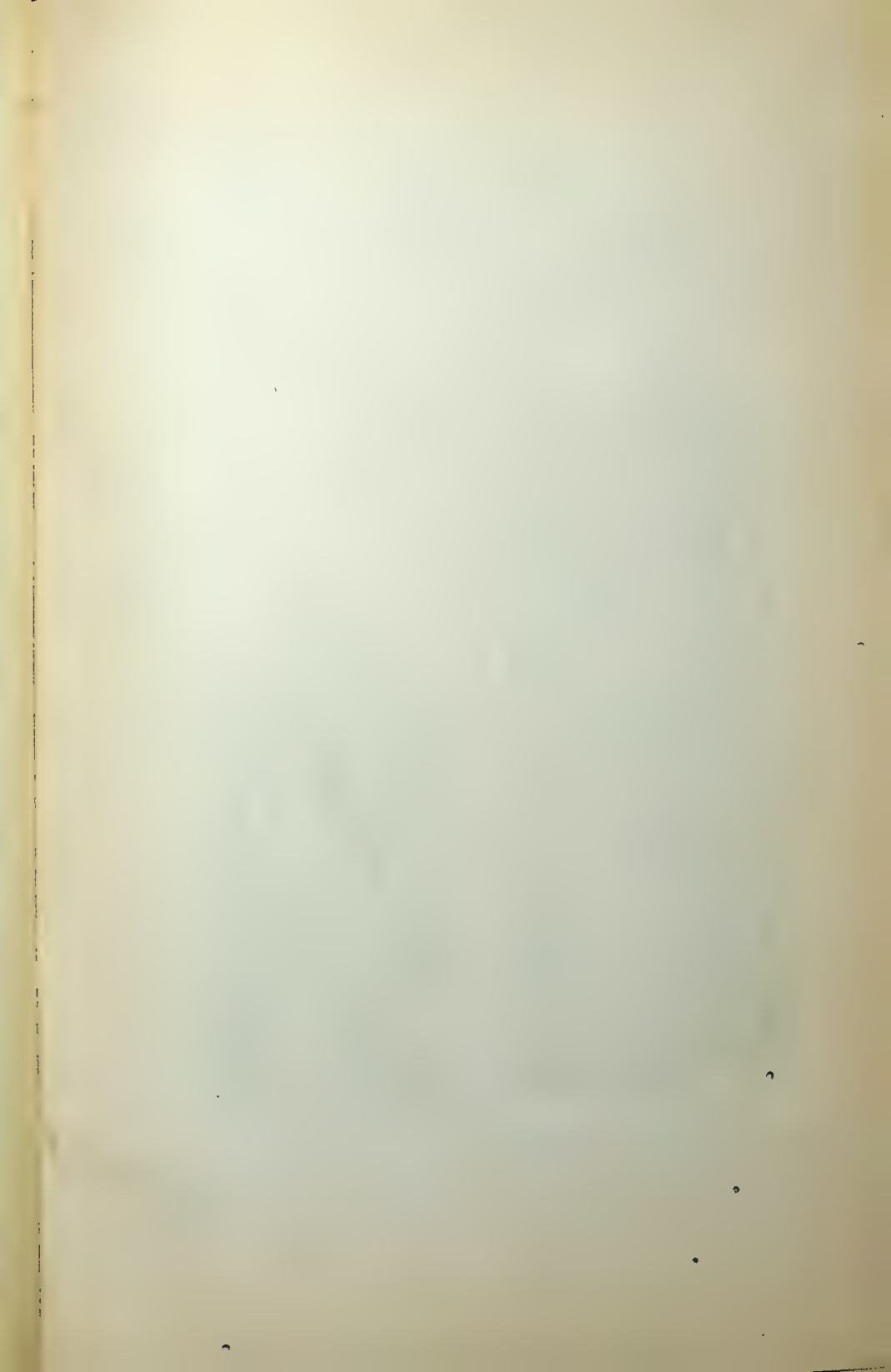
PLATE XLVII

Fig. 1. Nāga and Nāgiṇī : Stone : Haḷebīḍu.

Fig. 2. Nāgiṇī : Stone : Madras Museum.

Takshaka, Kārkōṭaka, Padma, Mahāpadma, Śaṅkhapāla and Kuḷika as follows:—

The colour of Vāsuki is pearl-white; that of Takshaka glistening red and he must have on his hood the mark of the *svastika*. The colour of Kārkōṭaka is black and on his hood there should be three white stripes; Padma is of the rosy hue of the lotus flower, with a white streak and adorned with coral ornaments. The colour of Mahāpadma is white with the mark of *triśūla* on his hood; whereas that of Śaṅkhapāla, is yellow with a white streak on his hood; the colour of Kuḷika is also red and his hood bears the mark of the crescent moon. All these seven great serpents should have two tongues and two arms and a hood with seven heads held over their human heads bearing on them gems. They must all be clad in one or three coats and carry in their hands an *akshamālā* and a *kamaṇḍalu*.

Two photographs are reproduced in illustration of the descriptions given above. Fig. 1, Pl. CLVII, is the photograph of the Nāga and Nāgiṇī to be found in the Hoysaḷēśvara temple at Haḷebīḍu. The lower parts of these are in the form of snakes and are entwined with each other. The head of the Nāga has over it a hood of cobra with seven heads, whereas that of the Nāgiṇī one of three heads. The

Nāga bears in his right hand a sword and is embracing with his left arm his consort. The Nāgiṇī bears a lotus flower in her left hand and embraces with her right arm her consort. The human head of the Nāga is adorned with a *karaṇḍa-makuṭa* and that of the Nāgiṇī with a knot of hair.

Fig. 2 on the same plate is that of a piece of sculpture of a Nāgiṇī preserved in the Madras Museum. As in the previous instance the Nāgiṇī has her lower half that of the snake. She has on her head a *karaṇḍa-makuṭa* which is covered by a cobra hood with three heads in it. She carries a sword and a shield in her right and left hands respectively.

(iii) SĀDHYAS.

According to the *Nirukta* the word *Sādhya* means a ray of light. The gods who abide in the sky and absorb water and other liquids are said to be the *Sādhyas*. They are said to be adorable even by the gods.

The Sādhyas are twelve in number and are named, according to the *Agnipurāṇa*, Māna, Manta, Prāṇa, Nara, Apāna, Vīryavān, Vinirbhaya, Naya, Daṁśa, Nārāyaṇa, Vṛisha and Prabhi. These are said to be the sons of Dharma and were great souls (*mahātmas*). The images of Sādhyas should be represented as seated upon *padmāsanas* and as

carrying in their hands the *akshamālā* and the *kamaṇḍalu*.

(iv) ASURAS.

The Asuras and Rākshasas are very old demi-gods. They are often mentioned in the Vēdic period. The *Nirukta* says that the word *asura* implies a cloud that sprinkles water. The dark mass of cloud was evidently personified into a wicked being which required to be chastened by Indra to pour down rain. The *asuras* are included in the Pañchajana which, according to the *Nirukta* was composed of the Gandharvas, the Pitṛis, the Dēvas, the Asuras and the Rākshasas ; but Śāyaṇa enumerates them as the gods, men, serpents, Gandharvas including the Apsarasas and the Pitris. From the *Taittirīyasaṁhitā* we learn that the earth once belonged to the *asuras* and the gods had only a very small place on it. The gods asked the *asuras* for more, upon which the *asuras* desired to know how much of the land they would require. The Dēvas replied " as much as this she-jackal can go round in three steps." The *asuras* consented to grant this request of the Dēvas and Indra assumed for the occasion the form of a she-jackal and stepped round the whole of the earth in three strides. Then again we learn from the *Śatapatha Brāhmaṇa* that the gods became distinguished from the *asuras* under the following

circumstances : being the descendants of Prajāpati, they both obtained their father's inheritance, namely, speech,—true and false; they both spoke truth and falsehood. The gods then abandoned falsehood and took exclusively to truth. As a consequence, the gods became weaker and poorer. The poet admits naively that truth certainly reduces people at first to the conditions mentioned above, but that the gods ultimately became prosperous. The *asuras,* on the other hand, took to falsehood and indulged solely in it. Truth became in after-times the triple science (*trayīvidyā*). In other ways also the *asuras* sank lower in status than their brothers the *dēvas.* In striving to attain higher positions, the *asuras* did not know to whom they should offer their oblations and through presumption went on taking them into their own mouths, whereas the gods offered the oblations to each other. Because of their presumption, the *asuras* were overcome by the *dēvas.* In the Aitihāsic period the Rākshasas are often described as dark, ugly, impure people, addicted to man-eating.

The images of *asuras* are required to be made in a variety of forms with terrific appearances, having fearful side tusks, ugly eyes surmounted with curling awkward brows, and carrying several
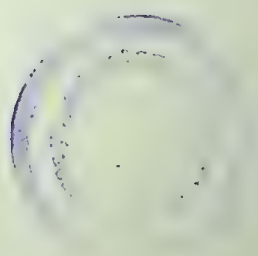
PLATE CLVIII.

g. 1. Dvārapālaka of the Śiva Temple: Stone : Kāvēripākkam.

Fig. 2. Apsaras : Stone : Śrīnivāsanallūr.

kinds of weapons. They should be adorned with all ornaments, including the *kirīṭa* and the *kuṇḍalas.*

(v) APSARASAS.

The *Apsarasas* are so called because they are said to have sprung from the waters when the ocean was churned for obtaining ambrosia (*amṛita*). They are believed to be celestial nymphs with no one as their particular husbands and that they were courting human heroes as they ascended the heaven. In the *Uttara-kāṇḍa* of the *Rāmāyaṇa* we are told that Rāvaṇa considered the *apsarasas* as mere courtezans, without any husbands and with this conviction he ravished against her protestations Rambhā, the most beautiful of all the *apsarasas*, even though she pointed to him that she being the wife of Naḷakuvēra, the son of his (Rāvaṇa's) brother Kubēra. The *apsarasas* are said to be seven in number and the names of the most important of these are given as Rambhā, Vipulā, Urvaśī, and Tilōttama.

In sculpturing the images of the *apsarasas* they should be represented as having slender waists, large gluteals and well developed busts. They should all look very pretty with a smiling countenance and adorned with all ornaments and draped in

silk garments. They must be standing erect (*sama-bhaṅga*) on *bhadra-pīṭhas.*

(vi) PIŚĀCHAS.

Who this class of beings are is not clearly known; but that they are known to have been referred to from very early times is evident from literature. Their images are required to be represented as of extremely emaciated appearance, with the knobs of the bones jutting out and the veins visible under the surface of the skins; they must be composed of the bones, tendons and skin only. The hair on their head should be stiff and spread out.

(vii) VĒTĀḶAS.

Another obscure class of beings are the Vētāḷas, whose descriptions in the *āgamas* are not very different from those of the Piśāchas. The only difference between them is that the latter should be tall in stature, with parched up belly and projecting cheek-bones.

(viii) PITṚIS.

Hiraṇyagarbha Manu had Marīchi and other sons; the sons of these latter are known as the Pitṛis or Pitṛigaṇas. Mention is made of seven such *gaṇas* and they are as follows :—

(*a*) Virāṭ's sons were the Pitṛis of the Sādhyas and were called the Sōmasad.

(*b*) Marīchi's sons, those of the Dēvatas and were called the Agnishvātta.

(*c*) Atri's sons, those of the Daityas, Dānavas, Yakshas, Gandharvas, Uragas and the Rākshasas and were called the Barhishad.

(*d*) Kavi's (Śukrāchārya's) sons, those of the Brāhmaṇas and were called the Sōmapa.

(*e*) Aṅgiras' sons, those of Kshatriyas and were called the Havirbhuja.

(*f*) Pulastya's sons, those of the Vaiśyas and were called the Ājyapa, and

(*g*) Vasishṭha's sons, those of the Śūdras and were called the Sukalins.

In giving the description of the Pitṛis, the *āgamas* state that they are three in number and that they must be seated either on the same wooden seat or on a *bhadra-pīṭha ;* the three *pitṛis* are the father, the grandfather and the great grandfather. These must be sculptured as old but good looking and strong people of yellow colour, draped in yellow garments and wearing each an *yajñōpavīta.* On their head must be the *kēśa-bandha* and they should be adorned with all ornaments: their body should be smeared with ashes (*bhasma*). They should have nice teeth and have with them a

walking stick and an umbrella. The *pitṛis* should have only two arms of which the left one should be kept stretched out on the knee of the bent left leg; the right hand should be held in the *sūchi-hasta* pose. The *Vishṇudharmōttara* states that the *pitṛis* should be seated upon *kuśāsana* (mat made of *kuśa* or on spread out *kuśa* grass) and that they should carry the *piṇḍapātra* or the vessel to receive the rice-balls offered to them by their living descendants.

(ix) ṚISHIS.

The word *ṛishi*, according to the *Nirukta*, means the rays of the sun and these are said to be seven in number. By an extension of meaning the term came to be applied to the *ṛishis*, the seers; just as the sun's rays spread everywhere and disclose the existence of all things, the seers or the *ṛishis* are able to perceive everything. Again, the *Śatapatha Brāhmaṇa* considers the *ṛishis* as breaths and derives the word *ṛishi* thus: "In as much as before all this Universe, they, desiring this Universe, were worn out (*arishan*) with toil and austerity therefore they are *ṛishis*." Later on, the *ṛishis* were regarded as those who had reached the other end (*pāragas*) of *jñāna* and *saṁsāra*. The origin of the *ṛishis* according to the *Nirukta* is as follows:—Brahmā took some dirt from his

body and sacrificed it to the fire. From the flames there emanated the *ṛishi* Bhṛigu (=fried in the fire). After the fire subsided, another *ṛishi* arose from the live charcoal (*aṅgāra*) and was therefore called Āṅgiras. A third *ṛishi* was predicted to be born after the two former from the same fire and was called Atri; the name Atri is also capable of meaning *not-three* and hence that the number of *ṛishis* was not going to stop with three and that some more were to be born from the *kuṇḍa* (fire-pit). When the *agni* was removed and the *kuṇḍa* dug out a *ṛishi* came into existence from the place where the *kuṇḍa* stood. He was known as Vaikhānasa. The *Brahmāṇḍapurāṇa* gives a slightly different account of the birth of the *ṛishis*. Marīchi was born first; at the time of the *yāga* was born Kratu. A third came into existence saying *aham tritīya*, I am the third, and was hence known as Atri. Then again a fourth with thick hair was born and was called Pulastya; a fifth with flowing hair and called Pulaha was next born. From the heap of coins and other *dakshiṇas* (presents) placed in the *yāga-śālā* (sacrificial ground) was born another *ṛishi* and he was called Vasishṭha. All these were the mind-begotten sons of Brahmā and it is from these all other beings including the Pitṛis were generated.

The *ṛishis* are grouped into seven classes. Vyāsa and others are called the Mahāṛishis ; Bhēla and others, the Paramaṛishis ; Kaṇva and others, the Dēvaṛishis ; Vasishṭha and others, the Brahmaṛishis ; Śuśruta and others, the Śrutaṛishis ; Ṛituparṇa and others, the Rājaṛishis and Jaimini and others, the Kāṇḍaṛishis.

The names of the seven *ṛishis* differ from *manvantara* to *manvantara*.

Jñāna or opinion is of two kinds, *vidyā* (true) and *avidyā* (false) ; the former of these arises from perception, inference and recollection and the infallible intuition peculiar to the *ṛishis*. The *ṛishis* possessed an intuition which was peculiarly their own and was shared slightly by the ordinary mortals. We learn that the *ṛishis* who lived of old and who conversed about sacred truths with the gods directly, led a conjugal life ; whenever they wanted anything they approached straight the gods with metrical composition in praise of these gods ; thus supernatural powers came to be attributed to these sages. The *ṛishis* seem also to be divided into the ancient and the modern, the former being Bhṛigu, Āṅgiras and others. It is worth noting that the *ṛishis* were called also *kavis* (poets) *mēdhāvins* (wise men), *vipra* (learned men) *vipaśchit*, *vāhas*, (words,

meaning also the learned men), *muni* (the thoughtful), etc.

The *āgamas* give the names of the seven *ṛishis* differently; thus, the *Aṁśumadbhēdāgama* has Manu, Agastya, Vasishṭha, Gautama, Āṅgiras, Viśvāmitra and Bhāradvāja; whereas the *Suprabhēdāgama* enumerates them as Bhṛigu, Vasishṭha, Pulastya, Pulaha, Kratu, Kaśyapa, Kauśika and Āṅgiras; and the *Pūrvakāraṇāgama*, Agastya, Pulastya, Viśvāmitra, Parāśara, Jamadagni, Vālmīki and Sanatkumāra. We have perhaps to understand that each of these authorities gives the names as they obtained in different *Manvantaras.*

The images of the *ṛishis* should be sculptured as either seated o standing on a *padma-pīṭha;* they must be shown as peaceful old people with flowing beards reaching up to the chest, with *jaṭāmakuṭas* on their heads, *yajñōpavītas*, and with their foreheads marked with three streaks of *vibhūti* (*bhasma* or ashes). They may have in their hands a walking stick and an umbrella or they may keep the right hands in the *jñāna-mudrā* pose and rest the left arms on the knee of the left leg which must be bent and resting upon the seat. They should be clothed in garments made of barks of trees, which should be held in position by *kaṭi-sūtrās;* their upper wear should be white clothes.

(x) GANDHARVAS.

Another class of semi-divine beings are the Gandharvas. In the *Atharvaṇa Vēda* they are said to be a class of gods, hairy, like monkeys or dogs; they assume at will handsome appearances to seduce the females of this earth. Therefore they are invoked so that they may not indulge in this sort of wrong act but live with their own wives. The Gandharvas are believed to be deities who know the secrets of the divine truths and reveal them to the world. As we have already seen they are included in the class of Pañchajanas and Śāyaṇa links them with Apsarasas: according to him they are the males of a class of divine beings whose females were the Apsarasas. In the *Atharvaṇa Vēda* the Gandharvas are said to be 6333 in number. Of the eight different systems of marriage, according to the classification of the Āryas, one is the Gandharva system. This corresponds practically to the European and other similar systems, namely, a man and a woman falling in love with each other and entering into the life of man and wife until by mutual consent they separate or till the lifetime of one of the contracting parties, in other words the alliance is not a religious sacrament but a sort of contract. Hence the repudiation by Rāvaṇa of the protests of Rambhā whom he

seduced and who was not willing to consort with him. The description of the images of Gandharvas is not met with in the *āgamas* and is, therefore, not possible to be given authoritatively.

(xi) THE MARUT-GANAS.

In the Vēdic period the Maruts are said variously to be the children of the earth under the name of Priśnī and Rudra and as children of the ocean: they are said to behave like sons to Indra. Rudra and Priśnī are said to have begotten these in their assumed forms of a bull and a cow. Generally they were very friendly to Indra and with their help strengthened him against Vṛitrāsura. Only in a very few instances they are described as having abandoned Indra and left him to kill Vṛitrā single-handed. The Maruts are the gods of the tempest and as such are sometimes included in the thirty-three gods and sometimes counted as outside this number; in some places they are said to be thrice sixty and in others as only twenty-seven in number. They were the favourite deities of some *ṛishis* who have sung high praises about them. In these they are extolled as having spears resting upon their shoulders wearing anklets, golden ornaments and helmets, seated upon resplendent cars drawn by spotted deer and carrying light in their hands; they are ever engaged

in gathering rain-clouds and compelling them to discharge their contents. Divested of the poetic element and viewed in the ordinary sense, the Maruts are gusts of wind personified; they are as fleet as deer and are really ever busy in gathering rain-clouds and helping Indra the god of the atmosphere.

The *Aṁśumadbhēdāgama* contains a description of the images of these Maruts. They should all be of handsome looks, dark in complexion and possessing two arms and standing upon *padmapīṭhas.* They should be draped in white silk garments, adorned with all ornaments and flowers and should have luxuriantly growing hair on their heads.

APPENDIX A.

PLATE CLIX.

The Figure of Naṭarāja showing the relative positions of the limbs.

APPENDIX A.

The detailed measurements of the distances of the various limbs from the *madhyasūtra*, of the dancing Śiva-Naṭarāja are given in the *Kāmikāgama* and the *Kāraṇāgama*. The texts pertaining to this portion are not free from errors; therefore it is apprehended that some of the measurements may perhaps be incorrect. However, they are given below in the accompanying table.

Distances measured.	According to the	
	Kāraṇāgama	Kāmikāgama
The *madhya-sūtra* should pass from a distance 8½ *yavas* removed from the centre of the forehead, through a position tangential to the right wing of the nose and the centre of the projecting ankle bone of the right leg which is planted upon the figure of the *Apasmāra-purusha*. This rule is according to the *Kāraṇāgama*. The *Kāmikāgama* says: The		

Distances measured.	According to the	
	Kāraṇāgama	Kāmikāgama.
madhya-sūtra shall pass through the head, the forehead, the side of the right wing of the nose, the right side of the navel and the centre of the projecting bone of the ankle.		
The horizontal distance of the centre of the forehead from this *sūtra*.		2 aṅgulas.
The distance between this *sūtra* and the *hikkā sūtra* (measured along the line of sight of the observer, *i.e.*, vertically to the plane of the paper).		3 ,,
The distance of the right arm-pit from this *sūtra*.	18 aṅgulas.(?)	
The distance of the left arm-pit.	8 ,,	
The width of the neck on the left of this *sūtra*.		5 ,,
The width of the neck on the right.		4 ,,
The beginning (from the shoulder) of the left arm held in the *gajahasta* pose should be situated from this *sutra* at a distance of		3 ,,
The left hand bearing *agni* should be lifted as high as the *hikkā-sūtra*.		
The right hand carrying the *ḍamaru* and held in the *sūchi* pose should be at the height of the *karṇa-sūtra*.		This hand is required to be one *aṅgula* above the *karṇa-sūtra*.

Distances measured.	According to the	
	Kāraṇāgama	Kāmikāgama
The distance between the wrists of the hands bearing *agni* and the *ḍamaru* respectively from the shoulder.	24 aṅgulas.	
The distance between the middle of the forearm of the hand held in the *abhaya* pose and the forearm of the *daṇḍa-hasta* (*gaja-hasta*).		17 aṅgulas.
There should be, according to the *Kāraṇāgama*, the *sarpavalaya* round the middle of the fore-arm, the hand of which is held in the *abhaya* pose; and there must be an upper-garment of tiger's skin thrown on the shoulder between the two left arms.		
The distance between the tip of the thumb of the *abhaya-hasta* and the nipple of the right breast.		2 ,,
The shortest distance between the wrist of the *abhaya-hasta* and the *daṇḍa hasta*.		6 ,,
The width of the portion of the abdomen on the right of the *madhya-sūtra*.	4 aṅgulas.	8 ,,
Do. on the left	13 ,,	12 ,,
The distance (measured on the right side) of the navel from the *madhya-sūtra*.	1 ,,	
The root of the penis is situated on the left of this *sūtra* at a distance of	14 ,,	

Distances measured.	According to the	
	Kāranāgama	Kāmikāgama
The back side of the buttocks is situated on the left side of this *sutra* at a distance of	7 aṅgulas	17 aṅgulas
The *madhyasutra* should touch the *śrōṇi* and the left thigh and divide its width into two portions : the length of the portion on the right.		17 ,, (7?)
Do. on the left.		9 ,,
The knee of the raised leg should reach the height of the navel, according to the *Kāranāgama* and *śroṇi*, according to the *Kāmikāgama*.		
The sole of the lifted leg should be just above the knee of the standing leg, according to the *Kāranagama* and up to the level of the knee, according to the *Kāmikāgama*.		
The distance between the sole of the lifted leg and the knee of the standing leg.	34 ,,(?)	24 ,,
The distance between the wrist of the *daṇḍa hasta* and the knee of the lifted leg.	1 yava (?)	14 ,,
The distance between the middle of the thigh of the left leg and the navel.		9 ,,
The distance from the *madhyasūtra* of the knee of the bent, standing right leg.	10 aṅgulas.	12, 10 or 9 aṅgulas.

From the fact that the *madhyasūtra* is required to touch the middle, practically, of the head, the

śrōṇi, the right thigh and the centre of the ankle, we see that the line drawn from the centre of gravity of the heavy figures of Śiva-Naṭarāja is made to fall exactly in the centre of the base, which is generally a broad *padmapīṭha*, mounted upon a *bhadrapīṭha*. The perfect stability of the image is thus secured. The projecting limbs such as the two out-stretched arms, the uplifted leg and the back of the body are so symmetrically arranged with reference to this line as to counterpoise each other and not interfere in any way with the stability. Now, if the image were to stand upon only one leg without any other support, there would be the danger of the superincumbent weight acting detrimentally to the strength of the statue; the frail leg may break at the ankle, if the image sustains any accident. To avert such a possibility, the presence of the *prabhā-maṇḍala* is insisted upon; the out-stretched arms, the large number of *jaṭās* issuing from the head, a long, flowing strip of cloth which is tied round the middle of the body and the crown of the head are made to touch the *prabhāmaṇḍala* and are attached to it, thus affording perfect protection from the danger of breaking at the ankle. It might also be noticed that, as a general rule, (a more or less perfect one), the two out-stretched hands and the foot of the

standing leg are made to lie on the three apices of an inverted equilateral triangle and are practically also on the same plane as that of the *prabhāmaṇḍala*. The height of mathematical calculation as regards distances and masses in the making of perfectly stable and strong images is, it might be stated, attained in the casting of the often bulky and large images of Śiva-Natarāja.

॥ प्रतिमालक्षणानि ॥

APPENDIX B.

प्रतिमालक्षणानि ।

लिङ्गलक्षणम् ।

लिङ्गं स्थावरजङ्गमाख्यभिदया द्वेधा तु पूर्वं पुनः
षड्भेदं क्षणिकादिभेदवशतः तत्रापि चार्काश्विनौ ।
अष्टाष्टापि च सप्तधा च नवधा भेदाः क्रमात्स्युः पुनः
प्रोक्तं मानुषके पुनर्दशविधं धारामुखाद्यैर्भवेत् ॥

व्या–लिङ्गं भूतानि लयमस्मिन् गच्छन्तीति लिङ्गम् ।

तदुक्तं सुप्रभेदे—

लयं गच्छन्ति भूतानि संहारे निखिलं यतः ।
सृष्टिकाले पुनस्सृष्टिं तस्माल्लिङ्गमुदाहृतम् ॥ इति ॥

एतल्लिङ्गं स्थावरजङ्गमाख्यभिदया स्थावरं जङ्गमं चेत्याख्या यस्याः, भिदया भेदः तया, द्वेधा स्थावरं जङ्गममिति द्विधेत्यर्थः ।

तदुक्तं कारणे—

अतः परं प्रवक्ष्यामि लिङ्गलक्षणमुत्तमम् ।
स्थावरं जङ्गमं चैव द्विविधं लिङ्गमुच्यते ॥
शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।
त्रिसूत्रं मुकुलैर्युक्तं स्थावरं लिङ्गमुच्यते ॥
शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥

तत्पुनः द्विविधमपि पुनः क्षणिकादिभेदवशतः क्षणिकमृन्मय रत्नजलोहजदारुजशैलजभेदात् षड्भेदम् ।

क्षणिकलिङ्गम् ।

तथोक्तं सुप्रभेदे—

क्षणिकं चैव मृल्लोहरत्नजं दारुजं तथा ।
शैलजं चैव विघ्नेश ! षड्भेदं लिङ्गमुच्यते ॥
शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।
त्रिसूत्रं पुष्करैर्युक्तं स्थावरं लिङ्गमुच्यते ॥
शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥

तेषामपि भेदानाह ' तत्रापि चेति '। अर्क—द्वादशभेदतः, अश्विनौ द्वौ भेदौ, वसु[1] अष्टभेदाः, पुनरप्यष्टभेदाः, सप्तधा सप्तभेदाः, नवधा नवभेदाः, एवं क्रमात्स्युः । तथा चोक्तं सुप्रभेदे—

क्षणिकं द्वादशं प्रोक्तं मृन्मयं द्विविधं पुनः ।
दारुजं चाष्टधा प्रोक्तमष्टधा लोहजं स्मृतम् ॥
सप्तधा रत्नजं चैव शैलजं तु चतुर्विधम् ।
रत्नजं लोहजं चैव बाणलिङ्गं चलं स्मृतम् ॥
शैलजं चाचलं प्रोक्तं मृन्मयं दारुजं तथा ।

एतेषां लक्षणं फलं चापि सुप्रभेदे—

क्षणिकानां फलं वक्ष्ये सैकतं मोक्षकांक्षिणाम् ।
तण्डुलं विभवार्थीनामन्नमन्नप्रदं स्मृतम् ॥

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1. मूले अष्टेति पदं दृश्यते ।

नदीमृद्भूमिलाभं स्याद्गोमयं रोगनाशनम् ।
नवनीतं मनोह्लादं रुद्राक्षं ज्ञानवर्धनम् ॥
गन्धं सौभाग्यकांक्षीणां कूर्चं मुक्त्यर्थिनां स्मृतम् ।
आयुष्यवर्धनं पुष्पं गुलमिष्टार्थसिद्धिदम् ॥
पैष्टं पुष्टिप्रदं प्रोक्तं क्षणिकानां फलं भवेत् ।
एतेषां चैव लिङ्गानां न प्रमाणं न च स्थितिः ॥

[मृन्मयलिङ्गलक्षणम् *॥]

मृन्मयं राज्यफलदं पक्वापक्वप्रभेदकम् ।
शुद्धदेशे मृदं ग्राह्य पूजाभागं सयोनिकम् ॥
कृत्वा दग्धमिदं प्रोक्तं पक्वापक्वमिहोच्यते[1] ।

कामिके—

श्वेतां च मृदमादाय पयस्तैलदधिघृतम् ।
यवगोधूमचूर्णं च पयोवृक्षत्वचान्वितम् ॥
विमलेन सुगन्धेन चूर्णान्यालोड्य संमृदा ।
श्रीवेष्टकं सर्जरसं तथा गुग्गुलुशर्कराः ॥
पञ्चनिर्यासरसंयुक्तमथ लोकप्रसिद्धिदम् ।
एतेषां सङ्ख्यया तुल्यं मृदं गृह्णीत देशिकः ॥

सुप्रभेदे—

चूर्णैरालोड्य सुमृदा मासपक्षोषितं तथा ।
रत्नबीजसमायुक्तं पक्वं लिङ्गं समाचरेत् ॥

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१. 'तत्रापक्व'मिति सुप्रभेदपाठः ।

[लोहजलिङ्गम् *।]

लोहजाष्टभेदा यथा—

सौवर्णं राजतं ताम्रं कांस्यमारकूटं तथा ।
आयसं सीसकं चैव त्रपुकं चेति लोहजम् ॥

[लोहजालिङ्गफलम् *।]

सौवर्णं श्रीप्रदं प्रोक्त राजतं राज्यसिद्धिदम् ।
ताम्रं पुत्रप्रदं चैव विद्वेषं कांस्यमेव च ॥
आरकूटं तथोच्चाटे क्षयकारकमायसम् ।
सीसजं रोगहरणं त्रपुरायुष्यवर्धनम् ॥
एवं तु लोहजं प्रोक्तं ततो रत्नजमुच्यते ।

[रत्नजलिङ्गम् *।]

मौक्तिकं च प्रवालं च वैडूर्यं स्फटिकं तथा ॥
पुष्यं मरतकं नीलं रत्नजं संप्रकीर्तितम् ।
लोहरत्नादिके लिङ्गे पूजाभागं सपीठकम् ॥
यथालाभप्रमाणेन स्फटिकादीनि कारयेत् ।
स्फटिकादिषु कर्तव्या त्रिभागैरेव पीठिका ॥
तयायामसुविस्तारपिण्डिका शुभदा स्मृता ।
एकाङ्गुलं समारभ्य आ चतुर्विंशदङ्गुलात् ॥
लोहजं लिङ्गमित्याहुर्लक्षणोद्धारणं विना ।

[दारुजलिङ्गम् ॥*]

दारुजाष्टकं यथा—

शमीमधूकमण्डूककर्णिकारं तथैव च ।
तिन्दुकार्जुनकौ चैव पिप्पलोदुम्बरं तथा ॥

कामिके बहव उक्ताः यथा—

खदिरश्चन्दनस्सालो मधूकस्सरलो मतः ।
बिल्वः कदम्बबदरौ देवदारुश्च शिंशुपा ॥

पनसार्जुनावशोकश्च क्षीरिणो रक्तचन्दनः ।
स्निग्धसाराश्च ये वृक्षाः पयसान्ये तु मध्यमाः ॥ इति ॥

[शैलजलिङ्गम् ।]

शैलजं च ब्राह्मणादिचतुर्वर्णानुसारेण चतुर्विधम् ।

सुप्रभेदे—

शिलापि च सुविज्ञेया जातिभेदात्परिक्षयेत्[1]।
श्वेता रक्ता तथा पीता कृष्णा चेति चतुर्विधा ॥

गोक्षीरशङ्खवर्णाभा ब्राह्मणानां प्रशस्यते ।
जपाबन्धूकपुष्पाभा नृपाणां प्रोच्यते क्रमात् ॥

रजनीस्वर्णसदृशा वैश्यानां तु प्रशस्यते ।
माषगुग्गुलुसङ्काशा शूद्राणां तु समृद्धिदा ॥

सर्वेषां तु शिला कृष्णा सर्वसंपत्करी स्मृता ।
सा चोषररजःक्लिन्ना तप्ता चार्कस्य रश्मिभिः ॥

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१. 'जातिभेदपरिक्षणैः' इति भवितव्यम् ।

अग्निदग्धान्ययुक्ता या वर्जयेत्तां प्रयत्नतः । इति ॥

एतद्दारुशिलाश्च दारुशिलासंग्रहप्रकरणोक्तप्रकारेण ग्रहीतव्याः ।

शैलजे नवभेदा यथा ।

सुप्रभेदे—

दिव्यं स्वायम्भुवं पूर्वं दैवतं गाणपं तथा ।
आसुरं सुरलिङ्गं च आर्षं राक्षसकं तथा ॥
मानुषं बाणलिङ्गं च लिङ्गं नवविधं भवेत् ।

एतेषां लक्षणं यथा—

पताका झर्झराकारा रुद्राक्षाकृतिरेव च ।
आज्यं वा मधुगन्धं वा पातालात्पर्वताकृतिः ॥
इत्येतल्लक्षणं प्रोक्तं लिङ्गं स्वायम्भुवस्य तु ।
दिव्यं स्वायम्भुवं पूर्वमुत्तमोत्तममेव च ॥
दैवतं गाणपं प्रोक्तं मध्यमोत्तममेव च ।
आसुरं सुरलिङ्गं च आर्षं चैवाधमोत्तमम् ॥
मानुषं लिङ्गमेवोक्तं मध्यमं त्वधमं भवेत् ।
बाणलिङ्गस्य नैवोक्तं लक्षणं तु विसर्जयेत् ॥

मकुटे —

दैविकं चार्षकं चैव गाणपं मानुषं तथा ।
एवं चतुर्विधं लिङ्गं दैविके लक्षणं शृणु ॥
दीपाकारं भवेल्लिङ्गं निम्नोन्नतसमन्वितम् ।
रेखाकोटरसंयुक्तं टङ्कशूलसमन्वितम् ॥

यवोन्नतमुखे धारा कराञ्जलिपुटाकृति ।
ब्रह्मसूत्रविहीनं च दैविकं तदिहोच्यते ॥
कूष्माण्डस्य फलाकारं मातुलङ्गफलाकृति ।
उर्वारुकफलाकारं कपित्थस्य फलाकृति ॥
तालीफलवदाकारं गाणपं लिङ्गमुच्यते ।
मूलंस्थूलं भवेल्लिङ्गं नालिकेरफलाकृति ॥
लिङ्गमार्षमाख्यातं ब्रह्मसूत्रविवर्जितम् ।
द्वारं वा गर्भमानं वा हस्तमानमथापि वा ॥
शिवशास्त्रोक्तमार्गेण शिरोवर्तनया युतम् ।
ब्रह्मसूत्रसमायुक्तमेतन्मानुषमुच्यते ॥

कामिके—

स्वायम्भुवं बाणलिङ्गं दैविकं चार्षकं त्विति ।
गाणपं मानुषं लिङ्गं षट्प्रकारं प्रकीर्तितम् ॥
यत्स्वेनैवोत्थितं लिङ्गं स्वायम्भुवमुदाहृतम् ।
शिवेन संस्कृतं यत्तु बाणलिङ्गमुदाहृतम् ॥
दैवेन स्थापितं दैवमार्षकमृषिपूजितम् ।
गणैस्संस्थापितं लिङ्गं गाणपं तदुदाहृतम् ॥
मानुषं मनुजैश्शिष्टैः स्थापितं तदुदाहृतम् । इति ॥

मानुषलिङ्गे (द्वा) दशभेदा यथा—

लिङ्गनिर्णये—

समलिङ्गं वर्धमानं शैवाधिकं च स्वस्तिकम् ।
सार्वदेशिकलिङ्गं च त्रैराशिकसहस्रकम् ॥

धारालिङ्गं च शैवेष्टयं मुखलिङ्गमुदाहृतम् ।
लिङ्गं च दशभेदं स्यान्मानुषे तत्प्रकीर्तितम् ॥

किरणे—

स्वयमुद्भूतलिङ्गस्य स्थापितस्य महर्षिभिः ।
दवैर्वा स्थापितस्यापि रूपमानं न विद्यते ॥
तल्लिङ्गाकृतिरूपेण नामभेदः पृथक् पृथक् ।
ज्ञातव्यः फलदश्चायं साधकेन यथार्थकः ॥

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सार्वदेशिकलिङ्गलक्षणं यथा कारणे—

सार्वदेशिकलिङ्गानि कथ्यन्ते गर्भमानतः ।
प्रासादगर्भमाने तु पञ्चांशे त्रिभिरुत्तमम् ॥
नवांशे पञ्चभिर्मध्यं भवत्यर्धेन कन्यसम् ।
तदवान्तरभेदेन भवन्त्यन्यानि षट् पुनः ॥
तत्तन्मन्दिरमानेन त्रयस्त्रिंशत्प्रमाणकम् ।
विंशत्यंशे कृते गर्भे दशांशमधमं भवेत् ॥
एकादशांशैर्मध्यं स्याद्भागैर्वा दशभिर्वरः ।
मध्यमे षड्विभागेन नवलिङ्गोदयस्तु वा ॥
गर्भे तु नवधा कृत्वा नवलिङ्गोच्छ्रयस्तु वा ।
अधमं गर्भपातं वा त्रिभागं चोत्तमं भवेत् ॥
मध्यमेऽष्टविभागे तु तत्तदन्तरभेदतः ।
त्रयस्त्रिंशत्प्रमाणानि लिङ्गानि कथितानि च ॥

अथवा गर्भगेहस्य त्र्यंशैकमधमं भवेत् ।
गर्भार्धं मध्यमं ज्ञेयं पञ्चत्रिंशत्परं १ मतम् ॥
पूर्ववन्मध्यमं कृत्वा त्रयस्त्रिंशद्भवन्ति हि ।
एकहस्तं समारभ्य चैकांशेन विवर्धनात् ॥
नवहस्तप्रमाणान्तं मानं स्याल्लिङ्गदैर्घ्यकैः ।
एकविंशतिभागेन गर्भगेहे विभाजिते ॥
त्रयोदशांशकं श्रेष्ठं दशांशमधमं भवेत् ।
पूर्ववन्मध्यमं कृत्वा त्रयस्त्रिंशत्प्रमाणकम् ॥
लिङ्गायामे विकारांशे चतुर्द्विकरसांहतः ।
सत्रिभागशरैर्लिङ्गविस्तारं परिकीर्तितम् ॥
गायत्र्यंशे तु लिङ्गोच्चे पञ्चभिर्वा तु विस्तरः ।
अथवाष्टादशांशे तु लिङ्गोच्चे पञ्चभागकम् ॥
चतुर्भागोऽथवा लिङ्गविस्तारः परिकीर्तितः ।
दैर्घ्यं त्रिस्सप्तधा कृत्वा रसभूताब्धिभागतः ॥
विस्तारः कथितश्शास्त्रे लिङ्गानां मुनिपुङ्गवाः ! ।
द्वारस्तम्भाधिकश्चैव मानं लिङ्गे समूह्यताम् ॥

(जीर्णोद्धारदशके ।)

लिङ्गमानाद्धिमानं वा लिङ्गं वा हर्म्यमानतः ॥ ३६ ॥
गर्भमध्ये च सूत्रात्तु वामेऽर्चालिङ्गमेव वा ।
स्थापयेत्किञ्चिदंशं तु आश्रयित्वा विचक्षणः ॥ ३७ ॥

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१ 'पञ्चत्र्यंशं पर' मिति भवितव्यम् ।

त्रिसप्तांशे कृते द्वारे महांशे मध्यमे भवेत् ।
कृत्वा षडंशकं तच्च वामे द्व्यंशं व्यपोह्य च ॥ ३८ ॥
तदंशमग्रे नीत्वा तु प्रागुदग्गतसूत्रकम् ।
तद्ब्रह्मसूत्रमित्युक्तं तत्सूत्रं शिवमध्यमम् ॥ ३९ ॥
गर्भार्धमधमं श्रेष्ठं पञ्चत्र्यंशं शिवायतम् ।
भवन्ति नव मानानि तयोर्मध्येऽष्टभाजिते ॥ ४० ॥
श्रेष्ठमध्यकनिष्ठानि त्रित्रिभेदानि तानि हि ।
नागरे नागरस्योक्तं मानं लिङ्गस्य मन्दिरे ॥ ४१ ॥
विकारांशे तदायामे भूतगङ्गाग्निविस्तरम् ।
जयदं पौष्टिकं सार्वकामिकं नागरे विदुः ॥ ४२ ॥
गर्भे त्रिसप्तभागे तु दशांशं द्राविडेऽधमम् ।
त्रयोदशांशकं श्रेष्ठं गर्भेऽष्टांशे तु पूर्ववत् ॥ ४३ ॥
त्रिस्सप्तांशे निजायामे षट्पञ्चचतुरंशकम् ।
जयदादिविशालं तत्पूर्ववद्द्राविडे मतम् ॥ ४४ ॥
वेसरे पञ्चपञ्चांशे गर्भागारे विमानके ।
त्रयोदशांशके हीनं श्रेष्ठं स्यात् षोडशांशकम् ॥ ४५ ॥
तयोर्मध्येऽष्टभागे तु नवलिङ्गानि पूर्ववत् ।
पञ्चपञ्चांशके दैर्घ्ये वसुधातुरसांशके ॥ ४६ ॥
वेसरस्योदितं व्यासं पूर्ववज्जयदादिकम् ।
विकारपरितो भूतव्यासः सर्वत्र कीर्तितः ॥ ४७ ॥
गर्भमानमिदं प्रोक्तं हस्तमानं तु वच्म्यहम् ।
आरभ्यैककरं नन्दहस्तान्तं षट्षडङ्गुलैः ॥ ४८ ॥

वृद्ध्यायतास्त्रयस्त्रिंशत्सङ्ख्या लिङ्गस्य कीर्तिताः ।
पञ्चारत्निविमानाद्या द्वादशक्ष्माद्यसद्मनः ॥ ४९ ॥

क्रमेणैव त्रयस्त्रिंशत्सङ्ख्या तासां विधीयते ।
केचित् त्र्यङ्गुलवृद्ध्या तु वदन्त्येकादिहस्ततः ॥ ५० ॥

आयादिसम्पदामर्थं मानादेकाङ्गुलक्षयात् ।
प्रवृद्ध्योत्तुङ्गमातव्यं तत्र दोषो न विद्यते ॥ ५१ ॥

............श्चाङ्गुलमूलाद् द्व्यर्धाष्टककलाङ्गुलैः ।
वृद्ध्या लिङ्गायतं शस्तं प्रत्येकं नवमानकम् ॥ ५२ ॥

क्षुद्राल्पमध्यमोत्कृष्टहर्म्याणामुदितं क्रमात् ।
द्वारोदयसमं श्रेष्ठं त्रिभागोनं कनिष्ठकम् ॥ ५३ ॥

स्तम्भोत्सेधनवांशे तु मुनिभूतांशकोदयम् ।
तत्तद्गर्भेऽष्टधा भक्ते नवलिङ्गोदयाः स्मृताः ॥ ५४ ॥

नागरादिषु सौधेषु प्रोक्तव्यासानि पूर्ववत् ।
प्रासादशिखरग्रीवस्तूप्यधिष्ठानमानकैः ॥ ५५ ॥

केचिद्वदन्ति मुनयः कुम्भयोन्यादयो वराः ।

லிங்கப்பிரமாணத்தாலே விமானம் கொள்ளுதல், அன்றிக்கே விமானம் முற்படச்சமைமயில் விமானப்பிரமாணத்தாலே லிங்கப்பிரமாணம் கொள்வான். (36)

- கர்ப்பகிருஹத்தில் மய்யத்தில் இடத்தே சிறிது அம்சத்தை அடுத்த லிங்கத்தையாதல் ஸ்தாபிப்பான். அந்த அம்சம் கொள்ளும்படி. (37)

விமானத்தில் துவார விஸ்தாரத்தை இருபத்திஒரு அம்சம் செய்து இதில் நடுவில் அம்சத்தை ஆறம்சம் செய்து இதில் மய்யத்திலேனின்றும் இவிடத்தை இரண்டம்சத்தை விட்டு அந்தம்சத்தில் முடிவில் நூலே கீழ்மேலான நூலாகவும் தென் வடலான நூலாகவும் அறிவான். இந்த நூலே பிரம்மசூத்திர மென்றறிக. இந்த நூல்தானே சிவ ஸூத்ரமாம் என்றறிக. சிவசூத்திரமென்றது லிங்கத்தில் மய்யமென்றபடி ; லிங்கப் பிரமாணம் கொள்ளும்படி. (39)

கர்ப்ப கிருஹ விஸ்தாரத்தில் செம்பாதி பிரமாணம் கொண்டலிங்கத்தின் நீளம் அதமப்பிரமாணமாம். கர்ப்ப கிருஹ விஸ்தாரத்தை அஞ்சு அம்சம் செய்து இதில் மூன்றம்சம் கொண்டலிங்கப் பிரமாணத்தை உத்தமமென்றறிவான் உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் இடை நீளத்தை எட்டு செய்து ஒன்பது லிங்கமாம். (40)

இந்த ஒன்பது லிங்கப்பிரமாணம் கொள்ளும்படி உத்தமோத்தமம், உத்தமமத்தியமம், உத்தமாதமம் என்ற மூன்றும், மத்தியமோத்தமம், மத்தியமமத்தியமம், மத்தியமாதமம், என்ற மூன்றும் அதமோத்தமம்,அதமமத்தியமம், அதமாதமம் என்றும் மூன்றும் ஆக பிரமாணம் ஒன்பதாக அறிவான். (40½)

நாகரமான பிராஸாதத்தில் நாகரலிங்கத்துக்கு பிரமாணம் சொல்லப்பட்டது. (41)

அந்த லிங்கத்தினுடைய நீளத்தை பதினாறு அம்சம் செய்து இதில் அஞ்சம்சமான விஸ்தாரத்தை ஜயதமென்றறிவான். நாலம்சம் கொண்ட விஸ்தாரத்தை பௌஷ்டிகமென்றறிவான். மூன்றம்சம்கொண்ட விஸ்தாரத்தை ஸார்வகாமிகமென்றறிவான். (42)

திராவிடப்பிராஸதத்திலே கர்ப்பகிருஹ விஸ்தாரத்தை இருபத்திஒரு அம்சம் செய்து பத்தம்சம் கொண்டது அதமம், பதின்மூன்றம்சம் கொண்டது உத்தமம். உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் நடுவில் நீளத்தை எட்டம்சம் செய்து ஒன்பது பிரமாணம் லிங்காயாமம் கொள்ளுக. இந்தப்பிரமாணம் ஒன்பதையும் முன்புபோலே உத்தமமத்யமாதமமாகக் கொள்ளுவான். (44)

இப்படிக்குச்சொன்ன லிங்காயாமத்தை இருபத்திஒரு அம்சம் செய்து இதில் ஆறம்சமான விஸ்தாரத்தை ஜயதமென்றும் அஞ்சம்சம்கொண்ட விஸ்தாரத்தை பௌஷ்டிகமென்றும் நாலம்சம்கொண்ட விஸ்தாரத்தை ஸார்வகாமிகமென்றும் அறிவான். திராவிட லிங்கப்பிரமாணம் சொல்லப்பட்டது. (44)

வேஸரமான விமானத்தில் கர்ப்பகிருஹவிஸ்தாரத்தை இருபதம்சம் செய்து இதில் பதின் மூன்றம்சம்கொண்ட லிங்காயாமம் அதமம். பதினறம்சம்கொண்ட லிங்காயாமம் உத்தமம். உத்தமப்பிரமாணத்திற்கும் அதமப்பிரமாணத்துக்கும் இடையிலம்சத்தை எட்டம்சம் செய்து ஒன்பது பிரமாணமாம். இதில் உத்தமாதமமத்தியமங்களை முன்போலே அறிக. (45½)

இந்த வேஸரலிங்கத்தினுடைய நீளத்தை இருபத்திஅஞ்சு அம்சம் செய்து எட்டம்சம் ஏழும்சம் லிங்க விஸ்தாரம் கொள்ளுக. (46½)

சுற்றளவெ பதினறு (பதினறு ?) செய்து இதில் அஞ்சம்சம்செய்து அகலமாக எல்லாவிடத்திலும் அறிக. (47)

இப்படி கர்ப்பகிருஹ பிரமாணம் சொல்லப்பட்டது. இதுக்கு மேல் ஹஸ்தபிரமாணம் சொல்லப்படுகிறது. (47½)

ஒரு முழம் தடங்கி ஒன்பது முழம் அறுதியாக ஆறுறு விரலேற்ற முப்பத்துமூன்று பிரமாணமாம். இந்த

முப்பத்துமூன்று பிரமாணமும் லிங்கப்பிரமாணம் சொல்லப்பட்டது. (48½)

அஞ்சு முழம் பிரமாணமான பிராஸாதம் துடங்கி பன்னிரண்டு நிலமறுதியான பிராஸாதத்திற்கு சொல்லப்பட்டது; ஹஸ்தப்பிரமாண மறுதியாக இந்தப் பிரமாணம் முப்பத்திமூன்றும் கொள்ளும்படி. அஞ்சு முழமான பிராஸாதத்திற்கு ஒரு முழமான லிங்கம் பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேமுக்கால் முழம் பிரமாணமான லிங்கத்தைப் பிரதிஷ்டிப்பான். ஒன்பது முழமான பிராஸாதத்திற்கு ஒன்றரை முழம் பிரமாணமான லிங்கத்தை ஸ்தாபிப்பான். பதினொரு முழம் பிரமாணமான பிராஸாதத்திற்கு ஒரு முழம் பிரமாணமான லிங்கத்தை பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேகால் முழப்பிரமாண லிங்கத்தை ஸ்தாபிப்பான். பதினொரு முழம் பிரமாணமான பிராஸாதத்துக்கு ஒன்றே முக்கால் முழம் கொண்ட லிங்கத்தை ஸ்தாபிப்பான். பதின்மூன்று முழம் பிரமாணமான பிராஸாதத்துக்கு இரண்டு முழம் பிரமாணமான லிங்கத்தை ஸ்தாபிப்பான் இப்படி ஒன்பது முழப்பிரமாணமறுதியாக லிங்கத்தை ஸ்தாபிப்பான். (49½)

ஒரு முழம் துடங்கி ஒன்பது பிரமாணமறுதியாக மும்மூன்று விரலாவென்று சிலர் சொல்லா நின்றார்கள். மும்மூன்று விரலாலும் ஏற்றலாம். (50)

இப்படிக்குக்கொண்ட பிரமாணத்துக்கு ஆயாதி சுத்தி செய்கைக்கு ஒரு விரல் குறைந்து கொள்ளுதல் ஒரு விரல் ஏற்றம் கொள்ளுதல் செய்வான். இதில் தோஷமில்லை யென்றிக. (51)

இருபத்திஅஞ்சு விரல் துடங்கி ஒன்பது பிரமாண மறுதியாக எட்டு விரலேற்றிக்கொள்ளுக. உத்தமப் பிரா

ஸாதத்திற்கு லிங்கப்பிரமாணம் இருபத்தஞ்சு விரல் துடங்கி ஒன்பது பிரமாணமறுதியாக பதினறு விரலா லேற்றிக்கொள்ளுக. (52½)

துவாரத்தினுடைய உத்ஸேதத்தோடொக்கக்கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிக. துவாரோத் ஸேதத்தில் மூன்றிலொன்று குறையக்கொண்ட லிங்கப் பிரமாணத்தை அதமமென்றறிக. (53)

கால் நீளத்தை ஒன்பது செய்து ஏழம்சம் கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிவான். அஞ்சம்சம் கொண்ட பிரமாணத்தை அதமமென்றறிவான். (53½)

கர்ப்பகிருஹப்பிரமாணத்தில் சொன்னப்போலே துவா ரப்பிரமாணத்திலும் சொன்ன உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் நடுவு நீளத்தை எட்டு செய்ய ஒன்பது பிரமாணமாம். உத்தமமத்திமாதமங்களை கர்ப்ப கிருஹ பிரமாணத்தில் சொன்னப்போலே துவாரப்பிர மாணத்திலும் ஸ்தம்ப பிரமாணத்திலும் சொன்னப் போலே அறிக.

துவாரப்பிரமாணத்தாலும் லிங்கப்பிரமாணத்தாலும் கொண்ட லிங்காயாமத்துக்குக்கொண்ட விஸ்தாரத்தை நாகரப்பிராஸாதம் முதலானவற்றில் கொண்டலிங்காய யாமத்தால்கொண்ட விஸ்தாரம்போலே கொள்க. (54½)

பிராஸாதங்களுடைய அதிஷ்டானம் சிகரம் கழுத்து ஸ்தூபி இவற்றாலும் கர்ப்பகிருஹப்பிரமாணம்போலே லிங் கப்பிரமாணம் கொள்ளுவான் என்று அகஸ்தியபகவான் முதலான சில ரிஷிகள் சொல்லுவார்கள். ஆதலால் அதிஷ் டான பிரமாணத்தாலும் கழுத்தினுடைய பிரமாணத்தா லும் லிங்கத்துக்கு பிரமாணம் கொள்க. (55½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

आढ्यादिलिङ्गभेदाः ।

सार्धांशावसुसार्धसिन्धुचरणोनागाद्रिसाङ्घ्रयष्टको-

दन्वन्मङ्गलनन्ददिक्फणिनगैस्त्र्यंशोन्नातिस्त्र्यष्टके ।

दैर्घ्ये चेद्विकृतौ रसाक्षजलधित्र्यंशान्वितेष्वंशकै-

राढ्यानाढ्यसुरेड्यसर्वसमके लिङ्गे विदुर्विस्तृतिम् ॥

(सिद्धान्तसारावल्यां चर्यापादे ॥)

लिङ्गायामे विकारांशे चतुर्भूतरसैः क्रमात् ।

सत्रिभागैस्त्रिरंशैस्तु सुरेड्यानाढ्यके द्विजाः ! ॥

आढ्यं सर्वसमं लिङ्गं विशिष्टं परिकीर्तितम् ।

तेषां तन्मध्यमेऽष्टांशे प्रत्येकं नवधा भजेत् ॥

(कामिकागमे द्विषाष्टितमपटले ॥)

समलिङ्गम् ।

लिङ्गायामे त्रिभागे तु एकांशं चतुरश्रकम् ।

मध्ये व्योमं तु वस्वश्रं [वृत्तं चाप्येक*] मंशकम् ॥

समलिङ्गमिति ख्यातं विप्रादीनां तु ऋद्धिदम् ।

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ।

शिवाधिकं तृतीयं स्याच्चतुर्थं स्वस्तिकं भवेत् ॥

प्रतिमालक्षणानि ।

अथ जगदमराणां सर्वतोभद्रमिष्टं
सुखदमवनिपानां वृद्धिदं वर्धमानम् ।
धनदमिह विशां वै शम्भुभागाधिकं य-
च्छुभदमथ परेषां स्वस्तिकं तच्चतुर्णाम् ॥

त्रिंशद्भागे सर्वतोभद्रलिङ्गे मूले मध्ये ..... दशांशं क्रमेण ।
वृत्तं तुल्यं सर्वतः शम्भुभागं विप्राणां तद्भूपतीनां प्रशस्तम् ॥

முதல் ஸர்வதோபத்ரலிங்கமாம். இரண்டாவது வர்த்தமானலிங்கம். மூன்றாவது சிவாதிகலிங்கம். நாலாவது ஸ்வஸ்திகலிங்கமென்றறிக. (70½)

பிராம்மணருக்கு ஸர்வதோபத்ரலிங்கமாம்; அவர்களுக்கு சுகத்தை கொடுக்கும் ராஜாக்களுக்கு வர்த்தமான லிங்கமாம்; அவர்களுக்கு விர்த்தியைக்கொடுக்கும். வைசியர்களுக்கு சிவாதிக லிஙகமாம்; அவர்களுக்கு தனத்தைக் கொடுக்கும். சூத்திரர்களுக்கு ஸ்வஸ்திக லிங்கமாம்; அவர்களுக்கு விருத்தியைக் கொடுக்கும் என்றறிக. (71½)

ஸர்வதோபத்ரமான லிங்கத்தினுடைய நீளத்தை முப்பது செய்து அடியிலே பத்தும் நடுவிலே பத்தும் தலையிலே பத்தும் அம்சமுமாகக் கொள்வான். அந்த லிங்கமானது அடியிலே நின்று தலையளவும் விருத்தமாயிருப்பது. இந்த லிங்கம் பிராமணர்களுக்கும் ராஜாக்களுக்கும் சொல்லப்பட்டது. (72½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

चतुरश्रमधोभागमष्टाश्रं मध्यमं तथा ।
तदूर्ध्वं वृत्तमेव स्यात्त्रिभागं सर्वतस्समम् ॥
समलिङ्गमिति प्रोक्तं वर्धमानमतः शृणु ।

(सुप्रभेदागमे त्रयस्त्रिंशाध्याये ॥)

वर्धमानालिङ्गम् ।

भानुद्व्यंशे तथायामे सप्तांशं चतुरश्रकम् ।
अष्टाश्रमष्टभागेन नवांशं वृत्तमुच्यते ॥
षट्सप्तवसुभागं वा पञ्चषट्सप्त [भागकम्*] ।
चतुष्पञ्चषडंशं वा वर्धमानं चतुर्विधम् ॥

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

वेदभूतरसभागिकैरथो भूतषण्मुनिपदैरतःपरम् ।
षटकसप्तवसुभागया ततः सप्तनागनव भागया पुनः ॥(७२$\frac{1}{2}$)
वर्धमानमुदितं चतुर्विधं ब्रह्मविष्णुशिव ...... क्रमात् ।
सर्वसंपदुपवर्धनप्रदं पुत्रवृद्धिदमिदं महीभृताम् ॥

வர்த்தமான லிங்கத்தினுடைய நீளத்தை பதினைஞ்சு செய்து பிரும்மபாகம் நாலம்சமும் விஷ்ணுபாகம் அஞ்சம்சமும் ருத்திரபாகம் ஆறு அம்சமுமாகக் கொள்ளுக. அன்றியே லிங்கத்தினுடைய நீளத்தை பதினெட்டுக் கூறு செய்து பிரும்மபாகம் அஞ்சம்சமும் விஷ்ணுபாகம் ஆறம்சமும் ருத்திரபாகம் ஏழம்சமும் கொள்ளுவான். [அன்றியே லிங்கத்தினுடைய நீளத்தை இருபத்தியொரு கூறு செய்து பிரும்மபாகம் ஆறம்சமும் விஷ்ணுபாகம்

ஏழும்சமும் ருத்திரபாகம் எட்டும்சமும் கொள்ளுவான் *] அன்றியே லிங்கத்தினுடைய நீளத்தை இருபத்திநாலம்சம் செய்து பிரம்மபாகம் ஏழும்சமும் விஷ்ணுபாகம் எட்டம் சமும் ருத்ர பாகம் ஒன்பதம்சமும் கொள்ளுவான். ஆக வர்த்தமானத்துக்கு நாலுபடி சொல்லப்பட்டது. இந்த லிங்கமானது ராஜாக்களுக்கு வெற்றியையும் முடிவில்லாத ஸர்வஸம்பத்தையும் கொடுக்குமென்றறிக. (74½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

चतुःपञ्चषडंशं तु पञ्चषट्सप्तभागिकम् ।
[षट्सप्ताष्टांशकं सप्तभागाष्टनवभागिकम् ॥*]
वर्धमानमिति प्रोक्तं विप्रादीनामनुक्रमात् ।

(पूर्वकारणागमे नवमपटले ॥)

चतुर्विंशति चायामे सप्तांशं चतुरश्रकम् ।
अष्टाश्रमष्टभागेन नवांशेनैव वृत्तकम् ॥
वर्धमानमिदं लिङ्गं शिवाधिकमतः परम् ।

(सुप्रभेदागमे त्रयस्त्रिंशाध्याये ॥)

शैवाधिक्यलिङ्गम् ।

लिङ्गायामे दशांशे तु गुणांशं चतुरश्रकम् ।
वस्वश्रं चैव तत्तुल्यं युगांशं स्याच्छिवांशकम् ॥
शैवाधिक्यमिदं ख्यातमथवान्यत्प्रकारतः ।
वेदवेदशरांशं वा पञ्चपञ्चषडंशकम् ॥
षट्षट्सप्तांशकैर्वाथ शैवाधिक्यं चतुर्विधम् ।

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

सप्तसप्तवसुभागया ततः पञ्चपञ्चकषडंशकैरपि ।
वेदवेदशरभागया ततो बन्ध[बन्ध*] युगभागया पुरः ॥
उक्तमत्र हि मया चतुर्विधं तच्छिवाधिकमजाधिभागिकैः ।
सर्ववस्तुदमिदं विशामलं सर्ववर्णयमिनामुदीरितम् ॥

சிவாதிகலிங்கத்தினுடைய நீளத்தை இருபத்திரண்டம்சம் செய்து பிரம்மபாகம் ஏழம்சம் (செய்து) விஷ்ணு பாகம் ஏழம்சமும் ருத்திரபாகம் எட்டம்சமும் கொள்வான். அன்றியே லிங்கத்தினுடைய நீளத்தை பத்தம்சம் செய்து பிரம்மபாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம்சமும் ருத்திர பாகம் நாலம்சமுமாகக் கொள்வான். சிவாதிகலிங்கம் இப்படிச் சொல்லப்பட்டது. இந்த லிங்கம் வைசியருக்கும் அந்த வம்சத்தில் தபஸ்விகளுக்கும் சொல்லப்பட்டது. இது இவர்களுக்கு ஸர்வ வஸ்துக்களையும் கொடுக்குமென்றறிக.

(मयमते त्रयस्त्रिंशाध्याये ॥)

सप्तसप्ताष्टभागंतु पञ्चपञ्चषडंशकम् ।
वेदवेदशरांशं तु गुणानलयुगांशकम् ॥
एवं शिवाधिकं प्रोक्तं द्विजादीनां क्रमाद्गृहे ।

(पूर्वकारणागमे नवमपटले ॥)

आयामं दशधा कृत्वा चतुरश्रं त्रिभागतः ।
अष्टाश्रं च त्रिभागेन चतुरंशेन वृत्तकम् ॥
शिवाधिकमिदं शस्तं भुक्तिमुक्तिफलप्रदम् ।

(सुप्रभेदागमे त्रयस्त्रिंशाध्याये ॥)

स्वस्तिकलिङ्गम्

लिङ्गायामे नवांशे तु चतुरश्रं द्विभागया ।
वस्वश्रं तु गुणांशेन वेदांशं वृत्तमुच्यते ॥

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

उक्तायामे स्वस्तिके ...... भागे मूले द्व्यंशं मध्यभागे गुणांशम् ।
पूजाभागे चातुरंशं क्रमेण चोक्तं शूद्रे सर्वकामप्रदं तत् ॥

ஸ்வஸ்திகலிங்கத்தினுடைய நீளத்தை ஒன்பதம்சம் செய்து பிரம்மபாகம் அடியிலே இரண்டம்சமும் விஷ்ணு பாகம் நடுவே மூன்றம்சமும் பூஜாலிங்கம் நாலம்சமும் கொள்வரன். இந்த லிங்கம் சூத்திரருக்கும் எல்லாருக்கும் நன்மையைக் கொடுக்கும்.

(मयमते त्रयस्त्रिंशाध्याये ॥)

नवधा लिङ्गमानेन द्व्यंशं मध्ये गुणांशकम् ।
वृत्ते युगांशकं दैर्घ्यं शूद्रेऽप्येतच्च शस्यते ॥

(कामिकागमे द्विषष्टितमपटले ॥)

धारालिङ्गम् ।

धारालिङ्गे .... सर्वलिङ्गे मतं
तलाश्रं वा कलाश्रं युगाश्रम् ।
तस्मादूर्ध्वे द्वैगुणसधारं
धारालिङ्गं सर्ववर्णे प्रशस्तमु ॥

முன்பு சொல்லப்பட்ட லிங்கங்களிலும் தாராலிங்கம் செய்யலாம். அந்த தாராலிங்கம் இருக்கும்படி : பிரும்ம பாகம் அஷ்டாச்ரம் ஆதல் பதினறு அம்சத்தால் சதுரச்ரமாயிருப்பது. பிரும்ம பாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது விஷ்ணுபாகம். விஷ்ணுபாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது ருத்திரபாகம். அந்த அச்ரங்கள் தாரையாயிருப்பது அந்த லிங்கத்தை தாராலிங்கமென்றறிவான். அந்த லிங்கம் எல்லா ஜாதிகளுக்குமாம் என்று சொல்லப்பட்டது. (80½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

धारालिङ्गमथो वक्ष्ये श्रूयतां तु प्रजापते ! ।
पादादूर्ध्वकपर्यन्तं धारालिङ्गं प्रशस्तकम् ॥

अधो वेदाश्रकं कुर्यात्तदूर्ध्वे त्वष्टधारया ।
ऊर्ध्वे षोडशधाराच्च भोगार्थी लभते सुखम् ॥

एतद्द्विज महाप्राज्ञ ! सर्वकामप्रसाधनम् ।

(पूर्वकारणागमे नवमपटले ॥)

पञ्चधारास्सप्तधारा नव(धारा) द्वादशधारकाः ।
धाराष्षोडशविंशच्च त्रिरष्टावाष्टविंशतिः ॥

(सुप्रभेदागमे त्रयस्त्रिंशाध्याये ॥)

पूर्वोक्तसमलिङ्गे च धारालिङ्गं विकल्पितम् ।
चतुरश्रं द्विरष्टाश्रं तन्मूले परिकल्पयेत् ॥

वैष्णवांशे (तु) च शैवांशे धाराद्विद्विगुणीकृते ।
सर्वेषामपि लिङ्गानां धारालिङ्गं त्रिधा मतम् ॥

मूलेऽष्टाश्रं वा कलाश्रं युगाश्रं तस्मादूर्ध्वं तद्युगास्स्युश्च धाराः।
एवं पूर्वाचार्यकै (स) रीश्वरस्य प्रोक्तं धारालिङ्गमेतत्त्रिधैव ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

सहस्रलिङ्गम् ।

पूजाभागे सर्वतोभद्रलिङ्गे धारालिङ्गं पञ्चपञ्चक्रमेण ।
एकैकस्यामष्टमं चोपरिष्टात्साहस्रं तद्रेखया लिङ्गमुक्तम् ॥

ஸஹஸ்ரலிங்கம் இருக்கும்படி முன்பு சொல்லப்பட்ட ஸர்வதோபத்ரலிங்கத்தில் பூஜாபாகத்தில் இருபத்தியஞ்சு தாரையாய் கீறி ஒரு தாரைக்கு நாற்பது ரேகையாக மேலே மேலே கீறி ஆயிரலிங்கமாம். இந்த லிங்கம் ஸர்வ காமியங்களையும் கொடுக்கு மென்றறிவான். (81½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

सर्वतोभद्रलिङ्गेषु धाराः स्युः पञ्चविंशतिः ।
सप्तपर्णदलाकारास्समास्सर्वास्समान्तराः ॥

एकैकस्यां तु धारायां चत्वारिंशत्प्रसंख्यया ।
कुर्यात्समानि लिङ्गानि स्यात्तल्लिङ्गसहस्रकम् ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

समखण्डे शिवायामे रुद्रभागविनिर्मिते ।
एकाधिकनवत्यंशे विषमांशनिवेशितम् ॥

सैकसाहस्रलिङ्गानां नवभागोच्चमेव वा ।

(कामिकागमे द्विषष्टितमपटले ॥)

त्रैराशिकलिङ्गम् ।

रसमुनिवसुभागे वृत्तकेऽष्टाश्रकेऽन्ते
परिधिरथ नवांशे लिङ्गतुङ्गे तु भूयः ।
त्रिभिरथ गुणभागैश्च त्रिभिस्तुङ्गमानं
ह्यजहरिहरभागे तत्तु(तत्) त्रैराशिकं स्यात् ॥

பிரும்மபாகம் ஆறம்சமும் [விஷ்ணுபாகம் ஏழம்சமும்*] ருத்ரபாகம் எட்டம்ச[மு*]மான லிங்கத்தில் சுற்றளவை ஒன்பதம்சம் செய்து பிரம்மபாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம்சமும் ருத்திரபாகம் மூன்றம்சமுமாக ச்செய்வான். இத்தை திரைராசிக லிங்க மென்றறிவான். (82½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

अग्रे मूले च मध्ये च प्रमाणं सर्वतस्समम् ।
आयामं नवधा कृत्वा वृत्तं षड्भागमुच्यते ॥
सप्तभागमथाष्टाश्रं तुर्याश्रं वसुभागिकम् ।
त्रैराशिकमिति ज्ञेयं धनधान्यसुखावहम् ॥

(पूर्वकारणागमे नवमपटले ॥)

अर्चनं नवधा कृत्वा ब्रह्माद्यांस्त्रिविभागतः ।
षट्सप्ताष्टकभागैस्तु नाहो रुद्रादिषु क्रमात् ॥
त्रैराशिकमिदं लिङ्गं शूद्राणां तत्प्रशस्यते ।

(जीर्णोद्धारदशके कामिकवचनम् ॥)

लिङ्गोत्सेधे तु नन्दांशे षट्सप्तवसुभागकैः ।
ब्रह्मविष्ण्वीशभागानां क्रमान्नाहाः प्रकीर्तिताः ॥
लिङ्गं त्रैराशिकं नाम भवेत् सर्वसमे तु तत् ।

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

कृत्वा नवांशं लिङ्गोच्चं बन्धबन्धगुणांशकम् ।
षट्सप्ताष्टकनाहं तु वृत्तेऽष्टाश्रे युगाश्रके ॥
त्रैराशिकमिदं शास्त्रे स्वस्तिकमधुनोच्यते ।

(कामिकागमे द्विषष्टितमपटले ॥)

मुखलिङ्गम् ।

मुखलिङ्गं त्रिवक्त्रं स्यादेकवक्त्रं चतुर्मुखम् ।
सन्मुखं चैकवक्त्रं स्यात् त्रिवक्त्रे पृष्ठके न हि ॥
पश्चिमास्यं स्थितं शुभ्रं कुङ्कुमाभं तथोत्तरे ।
याम्यं कृष्णकरालं स्यात्प्राच्यां दीप्ताग्निसन्निभम् ॥

सद्यो वामं तथाघोरं तत्पुरुषं चतुर्थकम् ।
पञ्चमं च तथेशानं योगिनामप्यगोचरम् ॥

(रूपमण्डने ॥)

मुखलिङ्गं ततो वक्ष्ये सर्वकामार्थसाधनम् ।
पूजाभागं समस्तं तु द्विषष्ट्यंशं भजेत्क्रमात् ॥
त्रयोदशाङ्गुलार्धं तु मुखमेकं प्रकीर्तितम् ।
शराननं चतुर्वक्त्रं त्रिवक्त्रं चैकवक्त्रकम् ॥
चतुर्दिक्षु चतुर्वक्त्रं त्रिवक्त्रं पृष्ठहीनकम् ।
कुर्येकवक्त्रमूर्ध्वे तु मुखमानेन बुद्धिमन्! ॥
मकुटेनोर्ध्ववक्त्रं तु त्रयोदशार्धाङ्गुलेन तु ।
ग्रीवामूलात् स्तनान्तं स्यादर्धाधिकं त्रयोदश ॥
स्तनसूत्रावधिर्यावत् कारयेद् द्विभुजान्वितम् ।
प्रतिमालक्षणोक्तेन मार्गेणैव समाचरेत् ॥
शेषं लिङ्गवदाकारं कारयेल्लक्षणान्वितम् ।
वक्त्रलिङ्गप्रमाणं तु प्रोक्तं पीठमथो शृणु ॥

(कारणागमे नवमपटले ॥)

लिङ्गशिरोवर्तनम् ।

शिरसो वर्तनमधुना लिङ्गानां वक्ष्यते क्रमशः ।
छत्राभा त्रपुषाभा कुक्कुटकाण्डार्धचन्द्रसदृशाभाः ॥ १०$\frac{1}{2}$ ॥

बुद्बुदसदृशाः पञ्चैवोद्दिष्टा वर्तना मुनिभिः ।

व्यासे षोडशभागे लिङ्गस्यैकं द्विगुणयुगांशेषु ॥ ९१ $\frac{1}{2}$ ॥

संलम्ब्याधोभागानुभयोरपि पार्श्वयोः क्रमशः ।

छत्राभानि शिरांसि च चत्वारीह प्रवर्तन्ते विधिना ॥ ९२ $\frac{1}{2}$ ॥

समलिङ्गे प्रथमे द्वे शैवाधिकलिङ्गके तृतीयं स्यात् ।

चतुरंशेषु यदुक्तं तत्प्रोक्तं वर्धमानासु ॥ ९३ $\frac{1}{2}$ ॥

सङ्करमन्योन्यं वा शुभदं स्याद्वर्तनानां च ।

उच्चार्धे कुक्कुटजं त्र्यंशैकांशेन्दुखण्डनिभा ॥

बुद्बुदसदृशा सार्धं त्र्यंशं व्यासेऽष्टभागे तु ।

सर्वेषामपि वैतास्सामान्या वर्तनास्तु लिङ्गानाम् ॥ ९५ $\frac{1}{2}$ ॥

शिरोवर्तभागत्र्यंशैकं चाधिरोप्य निजतुङ्गे ।

लिङ्गायामयुते तेषां भागयुते तेन सार्धमतः ॥

इन्द्वश्विनिगुणभागाः प्रोक्तास्सर्वेष्वपि क्रमशः ।

अपरे मध्यमलिङ्गे श्रेष्ठे लिङ्गे ततः शिरोमानम् ॥

लिङ्गानां शिरसीप्सितांशमुभयोः संलम्ब्य पार्श्वद्वयोः

कृत्वा मत्स्ययुतं तदास्यजघनान्निष्क्रान्तसूत्रद्वयोः ।

तस्माद्यत्र[च*]संयुतिर्मतिमता बिन्दुत्रयाढ्यं तथा

कर्तव्यं बहुवर्तनास्वभिमतं सोपायमीशोदितम् ॥

லிங்கங்களுக்கு சிரோவர்த்தனம் சொல்லப்படுகிறது.

(90)

குடைப்புரம்போலேயாதல் திரபுஷம்போலேயாயிருக்குதல் கோழிமுட்டைபோலே இருக்குதல் அர்த்தசந்திரனைப்போலே இருக்குதல் நீரில் குமிழிபோலே இருக்குதல் ஆக சிரோ வர்த்தனம் அஞ்சுபடி சொல்லப்பட்டது. (91)

. லிங்கங்களினுடைய விஸ்தாரத்தை பதினறம்சம் செய்து ஓரம்சம் இரண்டம்சம் மூன்றம்சம் நாலம்சம் சிரஸ்ஸின் கீழே இரண்டு பார்சுவத்திலும் நாற்றிச் சாய்ப்பான். ஆக சத்ராகாரமான சிரோ வர்த்தனம் நாலு படி சொல்லப்பட்டது. (92½)

ஸர்வதோபத்ரலிங்கத்துக்கு ஓரம்சமும் இரண்டம்சமும் கொள்வான். சிவாதிகலிங்கத்துக்கு மூன்றம்சம் கொள்ளுவான். வர்த்தமானலிங்கத்துக்கு நாலம்சம் கொள்ளுவான் என்று சொல்லப்பட்டது. (93½)

இந்தக்கிரமம் அனறிக்கே இந்தஅம்சங்கள் ஒன்றுக்கொன்று கலசுமாமாகில் அந்த சிரோவர்த்தனம் கர்த்தாவுக்குப் பொல்லாங்கைக் கொடுக்குமென்று சொல்லப்பட்டது. (94)

குக்குடாண்டமான சிரோவர்த்தனத்தை உயரத்தில் பார்த்துக் கொள்ளுவானென்று அர்த்த சந்திரமான சிரோ வர்த்தனத்தை மூன்றத்தொன்று கொள்ளுவானென்று சொல்லப்பட்டது. (94½)

நீர்க் குமிழிபோலே இருக்கும் சிரோவர்த்தனத்துக்கு லிங்கவிஸ்தாரத்தை எட்டம்சம் செய்து மூன்றரை அம்சம் கொள்ளுவானென்று சொல்லப்பட்டது. (95)

இந்த ஸிரோவர்த்தனத்தை மூன்று லிங்கங்களுக்கும் ஸாமான்யமென்று சொல்லப்பட்டது. (95½)

ஸிரோவர்த்தனும்சத்தில் மூன்றிலொன்று லிங்கோத்ஸேதத்தில் ஏற்றிக்கொள்ளுவான். லிங்காயாமத்தில் கூடினதிலும் ஆறுபாகம் கூடினதிலும் ஏறட்டுக் கட்டுவான். ஓரம்சம் இரண்டம்சம் மூன்றம்சம் எல்லா லிங்கத்துக்கும் கிரமத்தாலே சொல்லப்பட்டது. அதமலிங்கங்களுக்கும் மத்யமலிங்கத்துக்கும் உத்தமலிங்கத்துக்கும் ஸிரோமான மேற்றிக்கொள்ளும்படி அடவே சொல்லப்பட்டது. (97½)

லிங்கங்களுடைய ஸிரோவர்த்தனமாகச் சொன்ன அம்சத்தை பார்ச்வங்கள் இரண்டிலும் கீழே நாத்தி அவிடமிரண்டும் மீனுக வீஸி மீனங்களுடைய முகத்திலும் வாலிலும் புறப்பட்ட நூல் இரண்டுகளிலே கூட்டி மூன்று பிந்துவாம். அவ்வளவிலே ஸிரோவர்த்தனத்தை சயிப்பானென்று சிவனுலே சொல்லப்பட்டது. (98½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

कुर्वीत त्रपुषीफलाग्रसदृशं छत्रोपमं मस्तकं
    बालेन्द्वाकृतिकुक्कुटाण्डसदृशं विप्रादिवर्णक्रमात् ।
भेदास्सर्वसमांशकप्रभृतयो नाहप्रभेदान्विताः
    तेप्येते क्रमतः स्यु. . . . . . .तदनुलोमाङ्गीकृतिश्चेष्यते ॥

विस्तारं शिवलिङ्गमूर्ध्नि वसुनन्दादित्यरुद्रांशकं
    कृत्वा तत्क्रमतो विशोध्य परितो ह्येकद्विलोकांशकान् ।

कृत्वात्यष्टितिथिप्रकृत्यतिधृतिख्यातांशयुक्तं क्रमात्
पूजाभागमिहोक्तभागमुपरिष्टाच्छोधयेद्वार्णिषु ॥

तन्मस्तके नवविभागतया विभक्ते
भागं विशोध्य परितश्शिवभागदैर्ध्यम् ।

द्वात्रिंशदंशकतया परिकल्प्य भागा-
नेकैकशो द्विजमुखेषु विशोधयेद्वा ॥

छत्राभं त्रपुषाकारं कुक्कुटाण्डनिभं तथा ।
अर्धेन्दुसदृशं चाथ बुद्बुदाभं तु पञ्चमम् ॥

सर्वेषामपि लिङ्गानां शिरसो वर्तनक्रमम् ।
लिङ्गव्यासात् षोडशांशमेकद्वित्रियवाधिकम् ॥

आरोप्येकेध[1]स्संलम्ब्य लिङ्गस्योभयपार्श्वयोः ।
वर्तयन्तत्र चत्वारि च्छत्राभानि भवन्ति हि ॥

प्रथमं च द्वितीयं च समलिङ्गं नियोजयेत् ।
शिवाधिके तृतीयं तु चतुर्थं वर्धमानके ॥

वर्तनं सङ्करं नैव कुर्यात्तदशुभं यतः ।
षडंशे लिङ्गविस्तारे सार्धत्र्यंशेन वर्तयेत् ॥

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[1] 'आरोप्य चाधः' इति स्यात् ।

त्रपुषाभशिरस्सिद्ध्यै रामांशैः कुक्कुटाण्डकम् ।
लिङ्गव्यासतृतीयांशवर्धनादर्धचन्द्रकम् ॥

लिङ्गव्यासेऽष्टधा भक्ते सार्धांशत्रयवर्धनात् ।
बुद्बुदाभस्य लिङ्गस्य शिरस्सिध्यति शोभनम् ॥

लिङ्गानां शिरसीप्सितांशमुभयोस्संलम्ब्य तत्पार्श्वयोः
    कृत्वा मत्स्ययुगं तदास्यजघनान्निष्क्रान्तसूत्रद्वयोः ।
तस्माद्यत्र च संयुतिर्मतिमता बिन्दुत्रयाढ्यं यथा
    तत्त[त्व]र्तयितव्यमत्र बहुधा सोपाय ईशोदितम् ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

शिरोवर्तनभागे तु चतुर्थे वा षडंशके ॥
एकं द्वयं त्रयं दद्याद् ब्रह्मभागात्क्रमेण तु ।
शिरोवर्तनभागस्य त्र्यंशं पूजांशकोपरि ॥

लिङ्गायामेऽथवारोप्य षड्भागे तु तदुच्छ्रये ।
एकांशं योजयेद्धीमान् लिङ्गे द्व्यंशं तु मध्यमे ॥

त्रिभागमुत्तमे लिङ्गे योजयेद्वा द्विजोत्तमाः !।
केवलं वा शिरोमानमधिरोप्य विवर्तयेत् ॥

शिरसा मिश्रितं भागं पार्श्वयोरवलम्ब्य च ।
वृत्तद्वयं तु तन्मानादुभयोः पार्श्वयोर्नयेत् ॥

ऊर्ध्वदेशे शिरोमध्ये तृतीयं मण्डलं न्यसेत् ।
मण्डलैश्च त्रिभिर्मत्स्यद्वयमत्रोपजायते ॥

तन्मत्स्याननपुच्छस्थसूत्रयोर्यत्र सङ्गतिः ।
तत्र स्थित्वा त्रिभिर्वास्य वर्तनीयं शिरश्शुभम् ॥

(कामिकागमे द्विषष्टितमपटले ॥)

लिङ्गपीठम् ।

लिङ्गनाहसमपीठविस्तरं विस्तृतस्य शरवेदतुङ्गकम् ।
विस्तृतार्धसमगोमुखान्तकं गोमुखान्तसमकण्ठनाहकम् ॥

(सकलागमसारसङ्ग्रहे ॥)

त्रिगुणं लिङ्गविस्तारं त्रिगुणार्धं चतुर्गुणम् ।
त्रिविधस्त्वधमादिस्तु पीठविस्तारमुच्यते ॥

विष्णुभागस्य चोत्सेधं पीठोत्सेधं विधीयते ।
अथवा ब्रह्मभागस्य चाष्टांशेन समन्वितम् ॥

पद्मपीठं भद्रपीठं वेदिका परिमण्डलम् ।
पीठं चतुर्विधं प्रोक्तं लक्षणं शृणु सांप्रतम् ॥

कृत्वा षोडश चोत्सेधं द्व्यंशेन च तु पट्टिका ।
पद्मभागं तदूर्ध्वाब्जं दलैष्षोडशभिर्युतम् ॥

दलमर्धाङ्गुलोत्सेधं पद्मपीठमिहोच्यते ।
द्विभागं मध्यवृत्तं तु समन्तात्संदृढं (?) दृढम् ॥

चतुर्भिरूर्ध्वपद्मं तु द्विभागेनोर्ध्वपट्टिका ।
तदूर्ध्वे तु ततः कुर्यादेकांशं घृतवारिणा ॥

पीठतारत्रिभागैकं नालं कुर्यात्तथोत्तरे ।
तत्तारस्य चतुर्थांशं तदर्धार्धमथादिकम् ॥

द्विगुणं त्रिगुणं मूलं तद(म)ग्रं चार्धनाशनम् ।
विस्तारस्य चतुर्थांशादर्धादर्धमथापि वा ॥

जलमार्गं त्रिभागैकं कुर्यात्तत्र विशेषतः ।
एवं तु पद्मपीठं हि भद्रपीठमथ शृणु ॥

पूर्ववत् षोडशांशं तु कृत्वोत्सेधं विधानतः ।
भागेनोपानमेकेन चतुर्भिर्जगतीभवेत् ॥

कुमदं तु त्रिभिर्भागैरेकेनैव तु पट्टिका ।
कण्ठं कुर्यात्त्रिभिर्भागैरेकांशेन तु पट्टिका ॥

महापट्टिका द्व्यंशा तु एकेन घृतवारिणी ।
भद्रपीठं समाख्यातं वेदिपीठमथोच्यते ॥

पीठोत्सेधे नवांशे तु द्व्यंशेन तु पट्टिका ।
चतर्भिः कण्ठतुङ्गं तु त्र्यंशेनैवोर्ध्वपट्टिका ॥

घृतवार्येकभागं तु समन्ताच्चतुरश्रकम् ।
वेदिपीठं समाख्यातं परिमण्डलमुच्यते ॥
भद्रमेव हि वृत्तं स्यादेतद्वै परिमण्डलम् ।
तेष्वाकांशसमं वापि त्रिपादं वार्धमेव वा ॥
पीठाङ्गानां प्रवेशं च तथा निर्गमनं पुनः ।
सकलानां च लिङ्गानां सामान्यं पीठलक्षणम् ॥

(सुप्रभेदागमे त्रयस्त्रिंशपटले ॥)

स्त्रीशिलां तु परिग्राह्य पीठं कुर्याद्विशेषतः ।
लिङ्गविस्तारमानेन त्रिगुणं पीठविस्तृतम् ॥
कण्ठद्विगुणमेवं वा त्रिगुणं पीठविस्तृतम् ।
कण्ठस्य द्विगुणार्धं वा लिङ्गदैर्घ्यसमं तु वा ॥
गर्भगेहं त्रिधा भज्य भागैकं पीठविस्तृतम् ।
लिङ्गमानेन हर्म्यं स्यात् लिङ्गमानेन पिण्डिका ॥
पूर्वोक्ताकृतिर्यथा पीठं तथा कुर्यात्पुनः पुनः ।
अन्याकृतिर्न कर्तव्या कृता चेत्कर्तृनाशिनी ॥
वेदाश्राष्टाश्रमानं तु विभजेदष्टधा पुनः ।
गुणभागमधस्त्यक्त्वा बाणांशं पीठिकोच्छ्रयम् ॥
ब्राह्मवैष्णवमानं तु षोडशांशेन भाजयेत् ।
सप्तभागमधो मुक्त्वा ग्रहांशं पिण्डिकोच्छ्रयम् ॥

पीठोत्सेधं तु यन्मानं विकारांशेन भाजयेत् ।
पक्षांशं पट्टिका प्रोक्ता बाणांशं पद्मपिण्डकम् ॥

अंशद्वयेन वृत्तं स्याद्वेदांशमूर्ध्वपद्मकम् ।
तस्योर्ध्वे पट्टिका द्वाभ्यामंशेन घृतवारिणी ॥

पीठतारत्रिभागैकं नालनिर्गममुच्यते ।
तत्समं मूलविस्तारं तत्त्रिभागैकमग्रतः ॥

उत्तरे जलमार्गं स्यात्सोमस्याभिमुखं भवेत् ।
मध्ये खातं त्रिभागैकं क्रमेण कृशता भवेत् ॥

एवं तु पद्मपीठं स्याद्भद्रपीठमथोच्यते ।
पूर्ववत् षोडशांशेन पीठोत्सेधं भजेत्ततः ॥

व्योमांशं पादुकोत्सेधं वेदांशं जगती भवेत् ।
अग्न्यंशं वृत्तमित्युक्तं भागैकेन तु पट्टिका ॥

गुणांशं कण्ठमित्युक्तं भागैकेन तु पट्टिका ।
महापट्टिद्वयांशेन घृतवारि तथांशकम् ॥

एवं स्याद्भद्रपीठं तु सर्वलिङ्गेषु योग्यकम् ।
एकविंशतिभागेन पीठोत्सेधं विभाजयेत् ॥

अंशेन पादुकां कुर्याच्चतुर्धा जगतीं कुरु ।
कण्ठमेकेन कर्तव्यं पद्ममेकांशमेव च ॥

तत्कुम्भं त्रिभिरंशैश्च पद्ममेकांशमेव च ।
कुर्यादेकेन कम्पं तु पक्षांशेनैव कण्ठकम् ॥

कम्पमेकेन कर्तव्यं पद्ममेकेन कारयेत् ।
महापट्टि द्विभागाभ्यां पद्ममेकांशकेन तु ॥

तस्योर्ध्वे पट्टिकैकेन घृतवारि तथांशकम् ।
विजयं नाम पीठं तु सर्वशान्तिकरं परम् ॥

विभजेत्पिण्डिकोत्सेधं अष्टादशविभागतः ।
एकेन पादुकां कुर्यादध्यर्धं कम्पपद्मयोः ॥

जगती चतुरंशं स्याद्व्रणांशेनैव वप्रकम् ।
तदूर्ध्वे कम्पमेकांशं द्वाभ्यां वै पट्टिका भवेत् ॥

पद्ममेकेन कर्तव्यमर्धेन घृतवारिणा ।
स्वायम्भुवमिति प्रोक्तं सर्वदेवेषु योग्यकम् ॥

विकारांशेन विभजेद्भागेनोपानमुच्यते ।
पद्मपिण्डी द्विभागेन कम्पमेकेन कारयेत् ॥

सप्तांशं कण्ठमित्युक्तं द्वाभ्यां वै कम्पपद्मकौ ।
अध्यर्धेन महापट्टी पद्ममर्धेन कारयेत् ॥

कम्पमर्धेन कर्तव्यमर्धेन घृतवारिणा ।
स्थण्डिलं स्यादिदं पीठं सर्वदेवेषु पूजितम् ॥

भागार्धं तत्त्रिपादं वा समं वा शेषनिर्गमम् ।
मूलादष्टांशमग्रे तु हीनं स्यात्पद्मपीठके ॥

सर्वेषामेव पीठानामुपानात्पीठविस्तरम् ।
पीठिकालक्षणं प्रोक्तं पादशैलविधिं शृणु ॥

(पूर्वकारणागमे नवमपटले ॥)

निष्कलानां तु लिङ्गानां सकलानामथाधुना ।
सामान्येन विधानेन वक्ष्येऽहं पीठलक्षणम् ॥ १ ॥

जात्यैकया विधातव्यं नेष्टमन्योन्यसङ्करम् ।
आहुश्शैले द्रुमे केचित् पीठं पक्वेष्टकामयम् ॥ २ ॥

लोहजं मणिलिङ्गानां लोहजानां तु पैण्डिकम् ।
आदाय स्त्रीशिलां सम्यक् पीठं लि स्य निर्मितम् ॥ ३ ॥

நிஷ்கலமான லிங்கங்களுக்கும் பிரதிமைகளுக்கும் ஸாமான்ய விதியாலே பீடலக்ஷணம் சொல்லக்கடவேன். (1)

பீடத்தை லிங்கத்துக்கொத்த ஜாதியாகக்கொள்ளுவான். ஒன்றுக்கொன்று கலந்து செய்யலாகாது. (1½)

சிலையாலுண்டான லிங்கத்திலும் விருக்ஷஜமான லிங்கத்திலும் பீடத்தைச்சுட்டசெங்கலாலே கட்டுவானென்று சிலர் சொல்லுவார்கள். (2)

ஸ்படிகம் முதலான மணிலிங்கங்களுக்கும் லோஹஜமான லிங்கங்களுக்கும் பீடங்களை லோஹஜமாகவே கொள்ளுவான். (2½)

சிலாமயமான லிங்கத்துக்கு ஸ்திரீ சிலையாலே பீடத்தை நிர்மிப்பான். (3)

पूजांशद्विगुणं हीनं श्रेष्ठं लिङ्गोन्नतेः समम् ।
......ते पीठविस्तारास्तयोर्मध्येऽष्टभाजिते ॥ ४ ॥

उत्तमा मध्यमा हीनास्त्रिभिर्भेदाः प्रकीर्तिताः ।
अथवा लिङ्गतुङ्गार्धं हीनं पादोनकं वरम् ॥ ५ ॥

तयोर्मध्येऽष्टभागे तु ....सानि पूर्ववत् ।
विष्कम्भं त्रिगुणं वाथ नाहतुल्यविशालकम् ॥ ६ ॥

பீடம் பூஜாம்சத்திலிரட்டி அதமம். ஒன்றுன லிங்கோத்ஸேதம் உத்தமம். மத்தியமத்துக்கும் உத்தம பிரமாணத்துக்கும் நடுவே எட்டம்சம் செய்ய ஒன்பது பிரமாணமாம். ஆக பீட விஸ்தாரங்கள் ஒன்பது படி சொல்லப்பட்டது.

உத்தமோத்தமம் உத்தமமத்தியமம் உத்தமாதமம், மத்யமோத்தமம் மத்யமமத்யமம் மத்யமாதமம், அதமோத்தமம் அதமமத்தியமம் அதமாதமம் ஆக ஒன்பது பிரமாணத்தையுமறிவான்.

லிங்கோத்ஸேதத்தில் பாதி அதமம். லிங்கோத்ஸேதத்தில் முக்கால்...........உத்தம பிரமாணம். இந்த இரண்டு பிரமாணத்துக்கு நடுவு எட்டம்சம் செய்வான். பத்து பீடவிஸ்தாரத்துக்கு பிரமாணமாம் ; உத்தமம். இந்த பிரமாணத்தில் உததம மத்யமாதமங்களை முன்பு போலே அறிவான். (5½)

அன்றிக்கே லிங்கவிஸ்தாரத்தில் மும்மடங்கு ஆதல் லிங்கத்தில் சுற்றளவு ஆதல் பீடவிஸ்தாரமாக சொல்லப் பட்டது. (6)

विष्कम्भकर्णाद्विगुणं सार्धद्विगुणं तु वै ।
पीठविस्तारमुद्दिष्टं स्वाष्टांशोनमथोपरि ॥ ७ ॥

मण्डनाय स्वविस्ताराष्टांशेनैवाधिकं ततः ।
सर्वेषामपि पीठानां जन्मान्तं मूलविस्तृतम् ॥ ८ ॥

अग्रव्यासं महापट्टिकान्तं सम्यक् प्रकीर्तितम् ।
विष्णुभागसमोत्सेधं सपादं सार्धमेव वा ॥ ९ ॥

चतुरश्रं च वस्वश्रं षडश्रं द्वादशाश्रकम् ।
द्विरष्टाश्रं सुवृत्तं च तेषामेवायतान्यपि ॥ १० ॥

லிங்கவிஸ்தாரத்தில் தன்னில் சதுரித்து அந்த கர்ணத்தில் இரட்டியாதல் இரண்டரையாதல் மும்மடங்கு பீடவிஸ்தாரமென்று சொல்லப்பட்டது. இந்தப்பீடவிஸ்தாரங்களில் எட்டிலொன்று பீடத்துக்கு மேல்குறைந்திருப்பது. (7)

அலங்காரத்தின் பொருட்டு முன்புசொன்னவிஸ்தாரத்தில் எட்டிலொன்று ஏற்றி பீடவிஸ்தாரம் கொள்க. எல்லாபிரமாணங்களும் சொன்ன விஸ்தாரபிரமாணமுமாக உபானத்திலே கொள்வான். (8)

அக்ரவிஸ்தாரபிரமாணத்தை மஹாபட்டிகைபறுதி கொள்வான் என்று அழகியதாக சொல்லப்பட்டது. பீடோத்ஸேதம் விஷ்ணுபாகத்தின்மேலே ஒன்றுகால் ஒன்றரையாதல் பீடத்துக்கு உத்ஸேதம் கொள்ளுவான் என்று சொல்லப்பட்டது. (9)

त्रिकोणमर्धचन्द्रं च चतुर्दशनिभानि वै ।
समानि यानि लिङ्गस्य चाहुः पीठं च संज्ञकम् ॥११॥

आयतान्यासनानीति निष्कलानां वदन्ति वै ।
त्रिकोणमर्धचन्द्रं च निष्कले सकले क्रमात् ॥ १२ ॥

भद्रपीठं च चन्द्रं च वज्रपीठं महाम्बुजम् ।
श्रीकरं (विकरं) पद्मपीठं च महावज्रं च सौम्यकम् ॥ १३ ॥

श्रीकामार्थमिति प्रोक्ता नाम्नैता नव पीठिकाः ।
स्वनामाकृतियुक्त्या तु त्रिकोणार्धेन्दुसंयुते ॥ १४ ॥

சதுரச்ரம், ஆயதசதுரச்ரம், அஷ்டாச்ரம், ஆயதமான அஷ்டாச்ரம், ஷடச்ரம், ஆயதமான ஷடச்ரம், துவாதசாச்ரம், ஆயதமான துவாதசாச்ரம் ஷோடசாச்ரம் ஆயதமான ஷோடசாச்ரம் விருத்தம் ஆயதவிருத்தம் மூன்றுகோணம் அர்த்தசந்திரன் ஆக பதினாலுபடி பீடத்துக்கு வடிவு சொல்லப்பட்டது. (11)

நீளமான பீடங்களை நிஷ்கலமான லிங்கங்களுக்கு ஆஸனமென்று சொல்லுவார்கள். நிஷ்களத்துக்கு திரிகோணபீடமும் சகளத்துக்கு அர்த்தசந்திரனும கொள்வானென்று சொல்லப்பட்டது. (12)

பத்ரபீடம், பத்மம், மஹாம்புஜம், ஸ்ரீகாம், பத்மபீடம், மஹாவஜ்ரம், ஸௌம்யகம், ஸ்ரீகாம்யம் ஆகப்பீடத்துக்கு..........சொல்லப்பட்டது. (13½)

திரிகோணத்திலும அர்த்தசந்திரனிலும் தன்னுடைய நாமத்துக்கீடாக யுக்தியினாலே கொள்வான். (14)

पीठिकानामलङ्कारं क्रमशो वक्ष्यतेऽधुना ।
गृहीतोत्सेधमानांशवशेन विविधेन च ॥ १५ ॥

त्रिःपञ्चांशे द्व्यंशि जन्मं युगांशं वप्रस्योर्ध्वे............
....द्व्यंशं क्षेपणं चार्धमूर्ध्वे सार्धग्रीवं पूर्ववत्क्षेपणोच्चम् ॥ १६ ॥

द्व्यंशं पट्टं स्नेहवार्यर्धभागं तत्सामान्यं भद्रपीठं स्वदृष्टम् ।
विप्रोर्वीभृद्वैश्यकानां परेषां श्रीसौभाग्यारोग्यभोग्यप्रदायि ॥ १७ ॥

द्विरष्टभागेऽश्विनिबाणनेत्रैर्युगांशनेत्रेन्दुभिरत्र पट्टम् ।
......पं च वृत्तं च दलं च पट्टं स्यात्पद्मपीठं घृतवारियुक्तम् ॥ १८ ॥

நிச்சயித்துக்கொண்டபலபடியான உத்ஸேத பிரமா ணத்தாலே அடைவே பீடங்களுக்கு அலங்காரம் சொல் லப்படுகிறது. (15)

பீடத்தினுடைய உயரத்தை பதினஞ்சு அம்சம் செய்து இதில் உபாநம் இரண்டு, நாலம்சம் ஜகதி, ஓரம்சம் குமுதகம், அரையம்சம் கம்பு, இரண்டம்சம் குமுதகம், அரையம்சம் கம்பு, ஒன்றரை அம்சம் கண்டம். அரையம்சம் கம்பு இரண்டம்சம் பட்டிகை ஒன்றரையம்சம் ஸ்நேஹ வாரி ஆக அம்சம் பதினஞ்சு. இது பத்து பத்ரபீடத் திக்கு அலங்காரம். இந்த பீடம் பிராமணருக்கும் ராஜாக்களுக்கும், செட்டிகளுக்கும் வெள்ளாளருக்கும் ஸ்ரீயையும் ஸௌபாக்கியத்தையும் ஆரோக்கியத்தையும் போக்யத்தையும் கொடுக்குமென்று சொல்லப்பட்டது.(17)

பத்மபீடமென்கிற பீடத்தினுடைய உத்ஸேதத்தை பதினறம்சம் செய்து இதில் இரண்டம்சம் உபாநம் அஞ் சம்சம் எழுதகம் இரண்டம்சம் பட்டிகை ஓரம்சம் கிருத வாரி ஆக அம்சம் பதினறு. (18)

द्विसप्तांशे सार्धमर्धं गुणार्धं जन्मं निम्नं पङ्कजं तत्क्रमेण ।
पट्टं निम्नं चार्धमर्धं तु भागं वज्रं निम्नं कम्पकं पूर्ववत् स्यात् ॥१९॥
त्र्यंशं पद्मं निम्नमर्धं तदूर्ध्वे ह्यध्यर्धांशा पट्टिकाज्यार्धभागा ।
एतत्पीठं वज्रपद्मं हि नाम्ना सामान्यं तत्सर्वलिङ्गेषु शस्तम् ॥ २० ॥
त्रिषड्भागैर्व्यर्धवेदांशकार्धैस्सार्धव्यर्धार्धकार्धानलांशैः ।
अर्धाध्यर्धार्धांशकैर्जन्मम्बुजं पट्टं निम्नं पङ्कजं वृत्तमब्जम् ॥ २१ ॥
निम्नं पट्टं पङ्क........श्रीपट्टं तत्स्नेहभारं क्रमेण ।
ए.........सम्यगुक्तं महाब्जं चित्रं सद्भिः पौरुषे चार्षकेऽपि ॥२२॥

வஜ்ரபத்மமென்று பேரையுடைய பீடத்தில் உத்ஸே தத்தை பதினுலம்சம் செய்து இதில் ஒன்றரையம்சம் உபா நம் அரையம்சம் நிம்னம். மூன்றரையம்சம் எழுதகம். இதன் மேல் அரையம்சம பட்டம்........யம்சம் நிம்னம் ஒரம்சம் வஜ்ரம் அரையம்சம் நிம்னம் அரையம்சம் கம்பு மூன்றம்சம் எழுதகம். அரையம்சம் நிம்நம் ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாரி. ஆக அம்சம் பதினுலு இந்த வஜ்ரபீடத்தை எல்லா லிங்கங்களுக்கும் கொள்வாரென்று சொல்லப்பட்டது. (20)

மஹாப்ஜமென்று நாமத்தோடுகூடிய பீடோத்ஸேதத்தை பதினெட்டம்சம் செய்து இதில் ஒன்றரையம்சம் எழுதகம். மூன்றம்சம் குமதகம். அரையம்சம் எழுதகம். அரையம்சம் கம்பு. அரையம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை கிருதவாரி யரையம்சம் ஆக அம்சம் பதினெட்டு இந்த மஹாபத்ம பீடம் ஆர்ஷலிங்கத்துக்கும் மானுஷலிங் கத்துக்கும் ஆமென்று சொல்லப்பட்டது. (22)

लब्धोत्सेधे षोडशांशेऽशि जन्म त्र्यंशं पद्मं पद्मतुङ्गं युगांशम् ।
छद्मागार्धं द्व्यंशि वृत्तं धगार्धं पद्मं त्र्यंशं पट्टिका सार्धभागा ॥ २३ ॥

अर्धांशं तत्स्नेहवार्यर्धघातं तावद्व्यासं त्र्यंशकं वा युगांशम् ।
नालव्यासं निर्गमं त[स्य*]त्र्यंशं कुर्यादग्रं श्रीकरं श्रीकरं तत् ॥ २४ ॥

अध्यर्धार्धद्व्यर्धकार्धार्धकार्धैः पक्षार्धैर्द्व्यर्धैः खुरं निम्नमब्जम् ।
पट्टं निम्नं पट्टमब्जं तु निम्नं पट्टं निम्नं पीठपद्मं दशांशे ॥ २५ ॥

त्रिःपञ्चांशे लब्धतुङ्गे स चार्धेऽर्धाद्व्यर्धं सार्धेन्दुभागैः ।
अर्धद्व्यर्धाद्व्यर्धकार्धैः क्रमेण जन्मं निम्नं पट्टकं तत्क्रमेण ॥ २६ ॥

ஸ்ரீகரமென்று நாமத்தையுடைய பீடோத்ஸேதத்தை பதினாறம்சம் செய்து இதிலோரம்சம் உபாநம், மூன்றம்சம் மஹோபாநம் நாலம்சம் பத்மம், அரையம்சம் கம்பு, இரண்டம்சம் விருத்தம் அரையம்சம் கம்பு மூன்றம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாரி. ஆக அம்சம் பதினாறு: கிருதவாரியினுடைய தாழ்ச்சியும் அரையம்சம். பீடவிஸ்தாரத்தில் மூன்றிலொன்று நாலிலொன்று நாளவிஸ்தாரம் கொள்வது. நாளக்கழுத்தி பீடவிஸ்தாரத்தில் மூன்றிலொன்று கொள்க.. நாளத்தில் விஸ்தாரம் நாளத்தினுடைய மூலவிஸ்தாரத்தில் மூன்றிலொன்றாகக் கொள்க. என்று சொல்லப்பட்டது: இது கர்த்தாவுக்கு ஸ்ரீயைக்கொடுக்கும். (24)

பீடபத்மம் தசாம்சம் என்றது. பீடபத்மமென்று நாமதேயத்தையுடைத்தான பீடோத்ஸேதத்தை பத்தம்சம்செய்து இதில் ஒன்றரையம்சம் உபாநம். அரையம்சம் நிம்னம். இரண்டரையம்சம் பத்மம். அரையம்சம் கம்பு

जन्मं निम्नं पङ्कजं पट्टकं तद्वज्रं वृत्तं (तत्)क्षेपणं कञ्जमूर्ध्वे ।
पट्टं निम्नं तन्महावज्रमुक्तं.................... ॥ २७ ॥

वज्रं वृत्तं तुङ्गनाम्ना तदेव सौम्यं पीठं सम्पदायुष्करं स्यात् ।
द्विषड्भागे चन्द्रनेत्रार्धभागैः सार्धार्धैः सार्धसार्धार्धकार्धैः ॥ २८ ॥

अध्यर्धेनार्धेन निम्नं तु वप्रं निम्नं पद्मं धृग्धलं वृत्तमब्जम् ।
धृक्पद्मं तत्पट्टिकानिम्नपट्टं श्रीकामं तल्लब्धतुङ्गे मयोक्तम् ॥ २९ ॥

அரையம்சம் நிம்னம். அரையம்சம் பட்டம் இரண்டம்சம் பத்மம் அரையம்சம் நிம்னம் ஓரம்சம் பட்டிகை அரையம்சம் கிருதவாரி ஆக அம்சம் பத்து.

மஹாவஜ்ரமென்று பேரையுடையத்தான பீடோத்ஸேதத்தை பதினஞ்சம்சம்செய்து இதில் ஒன்றரையம்சம் உபானம் அரையம்சம் நிம்னம். நாலம்சம் பத்மம். அரையம்சம் பட்டம். ஓரம்சம் கண்டம். ஒன்றரையம்சம்...... ஓரம்சம் கண்டம் அரையம்சம் கம்பு இரண்டம்சம் பத்மம். ஒன்றரை அரையம்சம் கிருதவாரி ஆக அம்சம் பதினஞ்சு மஹாவஜ்ர பீடம் சொல்லப்பட்டது. (27)

இந்த மஹாவஜ்ரபீடத்தில் வஜ்ரம்விருத்தமாக ஸௌம்யபீடமென்று நாமமாம். இந்த ஸௌம்யபீடமானது கர்த்தாவுக்கு ஸர்வஸம்பத்தைக் கொடுக்கும். ஸௌம்யபீடமும் சொல்லப்பட்டது.

ஸ்ரீகாம்யமென்று நாமதேயத்தை யுடைத்தான பீடோத்ஸேதத்தை பன்னிரண்டுசெய்து இதில் ஓரம்சம்

धाम्नि प्रोक्तान्यप्याधिष्ठानकानीत्यन्यप्यस्मिन्मण्डनीयानि युक्त्या ।

यथाबलं यथाशोभं यथायुक्ति प्रवेशनम् ।
निर्गमं सर्वपीठानां अङ्गानां परिकल्पयेत्[1] ॥ ३० ॥

க்ஷுத்ரோபாநம். இரண்டம்சம் ஜகதி. அரையம்சம் நிம்னம். ஓரம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாரி ஆக அம்சம் பன்னிரண்டு. இப்படி ஸ்ரீகாம்யபீடம் சொல்லப்பட்டது.

பிராஸாதங்களில்கொண்ட அதிஷ்டானங்களில் அலங்காரம்போல பீடங்களுக்கும் கொள்ளலாமென்று சொல்லப் பட்டது.

இந்த பீடாலங்காரங்களுடைய அம்சங்களில் சுறுப் புக்களும் பிறப்பாடும் இவ்வங்கங்களுடைய பலத்துக்கீடாகவும் சோபைக்கீடாகவும் யுக்திக்கீடாகவும் கொள்வான். இந்த அங்கங்களை யழகியதாக கல்பிப்பான்.

(मयमते चतुस्त्रिंशाध्याये ॥).

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१ अस्मिन् पीठलक्षणे मूलव्याख्यानयोः लेखकप्रमादजनितं वर्णलोप पङ्क्तिलोपादिकमुपलभ्यते ॥

लिङ्गोद्भवादिचतुर्मूर्तयः ।

लिङ्गोद्भवादिचतुर्मूर्तयः ।

लिङ्गोद्भवमूर्तिः ।

अथ वक्ष्ये विशेषेण लिङ्गोद्भवविधिं शृणु ।
लिङ्गाकारस्य मध्ये तु चन्द्रशेखरमूर्तिवत् ॥

नळकात्तलपर्यन्तं लिङ्गे शूलसमन्वितम् ।
ब्रह्मापि हंसरूपेण ऊर्ध्वे वै वामपार्श्वके ॥

विष्णुर्वराहरूपेण दक्षिणेंऽशे त्वधोगतः ।
विष्णुर्दक्षिणपार्श्वे तु वामपार्श्वे पितामहः ॥

हृदयेऽञ्जलिसंयुक्तौ स्थितौ लिङ्गं समीक्ष्य च ।
रक्तश्यामहिरण्याभा ईशविष्णुपितामहाः ॥

एवं लिङ्गोद्भवं ख्यातं वृक्षसङ्ग्रहणं ततः ।

(अंशुमद्भेदागमे षट्सप्ततितमपटले ॥)

पूर्ववत्कारयेत्सम्यक् चन्द्रशेखरमूर्तिनम् ।
लिङ्गाधः शर्वजान्वन्तभागं नेन्द्रियगोचरम् ॥

लिङ्गोर्ध्वाधःप्रदेशे तु हंससूकरमाचरेत् ।
बिम्बस्याननमानेन कारयेद्धंसमादरात् ॥

बिम्बद्विमुखमानेन भूकृष्टास्यं तु सूकरम् ।
ब्रह्मविष्णू द्विपार्श्वस्थौ नतौ तस्यानुकूलकौ ॥
निर्यग्गतसुपादौ तौ सर्वावयवसुन्दरौ ।
लिङ्गोद्भवस्त्विति ख्यातो ब्रह्माविष्णवभिनन्दितः ॥
ब्रह्मविष्णुविहीनो वा हंससूकरसंयुतः ।

(उत्तरकामिकागमे पञ्चाशत्तमपटले ॥)

लिङ्गं कृत्वोर्ध्वतो ब्रह्मा हंसरूपं तथैव च ।
विष्णुं वराहवक्त्रं तु लिङ्गस्याधः प्रकल्पयेत् ॥
हृदयेऽञ्जलिसंयुक्तौ ब्रह्मविष्णू च पार्श्वयोः ।
लिङ्गमध्ये तु कर्तव्यं पूर्ववच्चन्द्रशेखरम् ॥
अदृश्या तस्य पादाब्जौ तथैव मकुटं यथा ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अथ लिङ्गोद्भवं वक्ष्ये लिङ्गाकारस्य मध्यतः ।
नलकात् पादस्य तलं लिङ्गे शूलसमायुतम् ॥
चन्द्रशेखरवत्सर्वं कारयेत्सुन्दराकृतिम् ।
ब्रह्मा तु हंसरूपेण ऊर्ध्वगो वामपार्श्वतः ॥
विष्णुर्वराहरूपेण दक्षिणांशे त्वधोगतः ।
हृदयेऽञ्जलिसंयुक्तौ रक्तश्यामनिभौ परम् ॥

वीक्षमाणौ परं लिङ्गमिदं लिङ्गोद्भवं स्मृतम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

आयामं यत्तु लिङ्गस्य भूतांशं विभजेत्ततः ।
ऊर्ध्वे व्योमांशकं त्यक्त्वा मूले चैव तथा भवेत् ॥
तन्मध्ये कारयेद्धीमांश्चन्द्रशेखरमूर्तिताम् ।
अजविष्णू द्विपार्श्वे द्वौ नमस्कृत्वानुकूलकौ ॥
धर्मांशं विभजेल्लिङ्गं शरांशमुदयान्तयोः ।
लिङ्गोर्ध्वे कारयेद्धंसमधस्तात्सूकराननम् ॥
विष्णुं सङ्कल्पयेदुर्वीमानेनैव कर्षितम् ।
बिम्बस्य द्विमुखेनैव हंसरूपं तु कारयेत् ॥
ऋज्वागतिस्थितिं वामाद्वरदाभयहस्तकम् ।
कृष्णापरशुसंयुक्तं कारयेदिन्दुशेखरम् ॥
अधोभागे तु भागेन जान्वन्तं तु न दृश्यकम् ।
एवं लिङ्गोद्भवं कुर्याच्चन्द्रशेखरमुच्यते ॥

(कारणागमे एकादशपटले ॥)

लिङ्गाकारस्य मध्ये तु चन्द्रशेखरवत्स्थितम् ।
नलकाधस्स्थितं पादं लिङ्गोद्भवसमन्वितम् ॥
विरिञ्चिर्हंसरूपेण त्वोर्ध्वगो वामपार्श्वके ।
दक्षे वराहरूपस्य रूपेणाधोगतो हरिः ॥

वामदक्षिणपार्श्वस्थौ कृताञ्जलिसमन्वितौ ।
स्वरूपेण द्विपादस्थावजविष्णू विभोः परे ॥
एवं लिङ्गावतारं तु सर्वशान्तिकरं सदा ।
तुङ्गाङ्गविस्तृतिनतांसकलम्बमानैस्संपन्नचिह्नभुजभूषणवर्णभेदैः ।
शोभान्वितं शुभकरं सकलप्रजानामैश्वर्यसङ्घपरिवृद्धिकरं विदध्यात् ॥
(श्रीतत्वनिधौ ॥)

चन्द्रशेखरमूर्तिः ।

इन्दुमौलिप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।
आपाद्य च शिलादीनि तैः कुर्य्यात्प्रतिमां गुरुः ॥
चतुर्भुजस्त्रिनेत्रश्च समपादस्थानके स्थितः ।
वराभयसमायुक्तपूर्वस्थकरपल्लवः ॥
वरदं वामहस्ते स्यादभयं दक्षिणे करे ।
वरदं यदि तं कुर्य्यादथान्यस्सिंहकर्णिकः ॥
ऊरुस्पृष्टकरो वापि कटको वा विधीयते ।
मृगटङ्ककरावन्यौ दोस्सीमान्तं व्यवस्थितौ ॥
मृगटङ्कौ तु कर्णान्तौ कर्त्तरीसंव्यवस्थितौ ।
पराङ्मुखोऽभिमुखो वा मृगष्टङ्कः पराङ्मुखः ॥
रत्नपत्रिकया वापि शङ्खपत्रिकयापि वा ।
पद्मपत्रिकया वापि शोभितं वामकर्णकम् ॥

सव्यं मकरसिंहाख्यपत्रकुण्डलकैर्युतम् ।
पृष्ठतः कर्णपर्यन्तं केशवर्तिविलम्बनम् ॥
पार्श्वयोर्बाहुमूलात्तु जटाग्राणां विलम्बनम् ।
हारयुग्ग्रीवसंयुक्तं तथा कर्णिकयान्वितम् ॥
वक्षस्स्थलं प्रकर्तव्यं भुजाः केयूरसंयुताः ।
सुपत्रवलयोपेतास्सर्वरत्नोपशोभिताः ॥
मुक्तादामविलम्बाश्च तदग्रं मणिभूषणम् ।
कराग्रं कटकोपेतमङ्गुल्यो मुद्रिकान्विताः ॥
छन्नवीरोत्तरीयोपवीतैस्सोदरबन्धनः ।
समस्तरत्नपाशाढ्यकृत्रिमाननदामभिः ॥
संयुक्तकटिसूत्रोऽन्तः पादजालकसंयुतः ।
चन्द्रशेखर एवं स्याद्देव्या च सहितो न वा ॥
सापीहाभिन्नपीठा वा देवेनालिङ्गिताथवा ।
तयालिङ्गितदेवो वा अन्योन्यालिङ्गितस्तु वा ॥
आलिङ्गनयुतो वा स्यान्निरालिङ्गोऽथवा मतः ।

(उत्तरकामिकागमे अष्टाचत्वारिंशत्तमपटले ॥

ऋज्वागतं तु तं देवं मृगं परशुधारिणम् ।
कृत्त्यम्बरधरं देवं कर्तव्यं चन्द्रशेखरम् ॥

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥

लिङ्गं च विष्णुरूपं च विना कुर्विन्दुशेखरम् ।

(पूर्वकारणागमे एकादशपटले ॥)

अभयवरदहस्तं सौम्यशृङ्गारभावं
विपुलवदननेत्रं चन्द्रबिम्बांशमौलिम् ।
ऋजुतनुसमपादस्थानकं विद्रुमाभं
हरिणपरशुपाणिं पद्मपीठोपरिस्थम् ॥

एतत्पार्श्वस्थगौरी ।

श्यामां त्रिनेत्रां द्विभुजां त्रिभङ्गीं सव्यापसव्यस्थितकुञ्चिताङ्घ्रिम् ।
सव्ये तु नीलोत्पलचारुहस्तां देवस्य वामस्थितपद्मपीठाम् ॥

(श्रीतत्वनिधौ ॥)

केवलमूर्तिः ।

अभयं दक्षिणं हस्तं वरदं वाममुच्यते ।
वरदं वामहस्तं तु अधोमुखं प्रकल्पयेत् ॥
तलमूलं कटिस्पृष्टं मेढ्राग्रान्तं तु तत्करे ।
ऊर्ध्ववक्त्रं तु वरदं स्पृष्टं नाभिसमोद्धृतम् ॥
आर्जवं राजसं भावं कल्पयेद्द्विजसत्तम ! ।
कर्तरी परहस्ते द्वौ टङ्कं वै दक्षिणे करे ॥
हरिणी च बाह्यवक्त्रं वाभ्यन्तरमुखं तु वा ।
जटामकुटसंयुक्तं दक्षिणार्धेन्दुसंयुतम् ॥

वामेन्दुशेखरं वाथ प्रवालसदृशप्रभम् ।
त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषणम् ॥
पीताम्बरं तथा देवं वस्त्राग्रौ नलकान्तगौ ।
उभयोः पार्श्वयोरेवमम्बरं तूरुमध्यगम् ॥

(अंशुमद्भेदागमे त्रिषष्टितमपटले ॥)

केवलं गौरिसहितमालिङ्गं च त्रिधा भवेत् ।
केवलं समपादं तु स्थान [कं परि*] कल्पयेत् ॥
अभयं दक्षिणं हस्तं वरदं वाममुच्यते ।
हरिणी वामहस्ते तु टङ्कं वै दक्षिणे करे ॥
जटामकुटसंयुक्तं दक्षिणेर्धेन्दुशेखरम् ।
वामेन्दुशेखरं वाथ प्रवालसदृशप्रभम् ॥
त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषितम् ।
पीताम्बरधरं देवं वस्त्राग्रे नलकान्तगौ ॥
उभयोः पार्श्वयोरेवं मध्यतश्चोरुमध्यगम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

पाशुपतमूर्तिः ।

अथ वक्ष्ये विशेषेण पाशुपतस्य लक्षणम् ।
समपादं स्थानकं स्याच्चन्द्रशेखरमूर्तिवत् ॥

त्रिनेत्रं चतुर्भुजं सौम्यमूर्ध्वकेशं महातनुम् ।
अभयं शूलहस्तं च दक्षिणे तु करद्वयम् ॥
वरदं चाक्षमालां च वामपार्श्वे करद्वयम् ।
प्रवालसदृशप्रख्यं सौम्यनेत्रातिशीतलम् ॥
सर्वाभरणसंयुक्तं किंचित्प्रहसिताननम् ।
नित्योत्सवाय बिम्बं तत्स्थानकं वासनं तु वा ॥

(अंशुमद्भेदागमे एकसप्ततितमपटले ॥)

अथ पाशुपतं वक्ष्ये चन्द्रशेखरवत्स्थितम् ।
चतुर्भुजं त्रिनेत्रं चाप्यूर्ध्वकेशं महातनुम् ॥
दक्षिणेऽभयकं शूलं कपालं वरदं परे ।
प्रवालसदृशप्रख्यं सर्वाभरणभूषितम् ॥

(शिल्परत्ने द्वाविंशपटले) ॥

बलिभर्तुः प्रतिष्ठां तु वक्ष्ये तल्लक्षणं तु वै ।
नित्योत्सवे तु कथितं सूत्राद्यं चेन्दुमौलिवत् ॥
प्रायश्चित्तादिके वाथ सर्वकामप्रसिद्धये ।
नित्योत्सवेऽपि तच्छ्रेष्ठं तं मन्त्रैश्च विशेषतः ॥

(उत्तरकामिकागमे त्रिपञ्चाशत्तमपटले ॥)

रौद्रपाशुपतमूर्तिः ।

तदेवाग्निसमं वर्णं रक्ताक्षं कुटिलभ्रुवम् ।
तीक्ष्णदंष्ट्रासमायुक्तं व्यालयज्ञोपवीतिनम् ॥

ज्वालानलशिखाकारमतिरक्तकवस्त्रधृ ।
शूलं त्वधोमुखं धृत्वा कपालं वरदोद्धृतम् ॥

अथवाभयं विना शूलमूलं धृत्वा तु तत्करे ।
शूलाग्रं वरदेनैव गृह्य तिर्य्यग्गतोद्धृतम् ॥

दक्षिणे त्वपरे हस्ते टङ्कं खड्गं च वामके ।
रौद्रं पाशुपतं ह्येतद्धिलिलिङ्गे तु पूजितम् ॥

एतन्मूर्तिं सकृद् ध्यायेत्सर्वशत्रुविनाशनम् ।
एतत्तु रौद्रमूर्तिं तु प्रतिमां तु न कारयेत् ॥

(अंशुमद्भेदागमे एकसप्ततितमपटले ॥)

अथातस्संप्रवक्ष्यामि अस्त्रराजस्य पूजनम् ।
चतुर्भुजं त्रिनेत्रं च शिखाकूटसमुज्वलम् ॥

वामसव्ये च शूलं तु वरदाभयहस्तकम् ।
रौद्रपाशुपतं ह्येवं बलिबिम्बं तथोच्यते ॥

(सुप्रभेदागमे द्विपञ्चाशत्तमपटले ॥)

पाशुपतास्त्रमूर्तिः ॥

चतुर्वक्त्रं चतुर्बाहुं सूर्यकोटिसमप्रभम् ।
संहाराभं सुमूर्धानं प्रतिवक्त्रं त्रिलोचनम् ॥

दीप्तदन्ताग्रकेशभ्रश्मश्रुभीमं महाबलम् ।
शक्तिमुद्गरशङ्खासीन्दधानं सोमसूत्रिणम् ॥

साङ्गं पाशुपतं शस्त्रं भजे पद्मासने स्थितम् ।

(श्रीतत्वनिधौ ॥)

सुखासनादिमूर्तयः ।

सुखासनादिमूर्तयः ।

सुखासनमूर्तिः ।

मेरुपर्वतपार्श्वे तु मुनीनामाश्रमे तथा ।
दिगम्बरं तु मां दृष्ट्वा तेषां स्त्रीणां भ्रमोऽस्ति वै ॥

तं ज्ञात्वा मुनयस्सर्वे जुहुवुस्त्वाभिचारिकम् ।
तन्मध्ये ह्युदितानीह नागं कृष्णमृगं तथा ॥

अपस्मारं च परशुमुक्षं व्याघ्रं हरिं तथा ।
करोटिं तु महाभीममेवमाद्या गता मयि ॥

नागं मृगं च परशुं क्रीडार्थं धारितं मया ।
पादाधस्तादपस्मारं करोटिं शिरसोपरि ॥

सिंहव्याघ्रौ तदा हत्वा तच्चर्म धारितं मया ।
तदुक्षं वाहनं भूत्वा मम प्रियकरं सदा ॥

महोदधेर्विषं कण्ठे सोमार्धं शेखरे धृतम् ।
बकपुष्पं जटाभारे मया नृत्तेऽवधारितम् ॥

समानमन्यत्सर्वासां प्रतिमानां विशेषतः ।
त्रिनेत्रं चतुर्भुजं सौम्यं बालेन्दुकृतशेखरम् ॥

धुस्तूरभुजगोपेतं जटामकुटमाण्डितम् ।
व्याघ्रचर्माम्बरं चैव हारकेयूरसंयुतम् ॥
यज्ञोपवीतसंयुक्तं कुण्डलाभ्यामलङ्कृतम् ।
मूर्तीनां द्वादशानां तु सामान्यमिदमीरितम् ॥
अतः परं विशेषस्तु क्रमशो वक्ष्यतेऽधुना ।
आसने तु सुखासीनं मृगीपरशुधारिणम् ॥
अभयं दक्षिणे हस्ते वरदं वामहस्तके ।
कटकं वा सुखासीनमुमास्कन्दौ च वर्जितम् ॥
एवं सुखासनं प्रोक्तमुमासहितमुच्यते ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

आर्जवं राजसं भावं भद्रपीठोपरिस्थितम् ।
वामाङ्घ्रिं शाययेत्पीठे दक्षिणाङ्घ्रिं तु लम्बयेत् ॥
जागतं(?) तु सुखासीनं प्रवालसदृशप्रभम् ।
त्रिनेत्रं तु प्रसन्नास्यं संपन्नं राजसैर्गुणैः ॥
व्याघ्राजिनवरोपेतं दुकूलवसनान्वितम् ।
दक्षिणे परशुं वामे कृष्णं हस्ते समुद्धृतम् ॥
अभयं दक्षिणे वामे कटकं सिंहकर्णवत् ।
दक्षिणे मकराख्यं वा कुण्डलं सिंहमेव वा ॥

पत्रकुण्डलमन्यत्र वामकर्णे विशेषतः ।
अथवा कर्णयुगले वृत्तकुण्डलकं न्यसेत् ॥
जटामकुटसंयुक्तं नानाभरणभूषितम् ।
यज्ञोपवीतसंयुक्तं सर्पराट्कङ्कणान्वितम् ॥
एवं सुखासनं प्रोक्तं राजराष्ट्रसुखावहम् ।

(शिल्परत्ने द्वाविंशाध्याये ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
अभयं दक्षिणं हस्तं वरदं वामहस्तकम् ॥
कृष्णापरशुसंयुक्तं वामदक्षिणहस्तयोः ।
शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥
उमासहितवत्सर्वं स्कन्दगौरीविवर्जितम् ।

(पूर्वकारणागमे एकादशपटले

उमासहितमूर्तिः ।

केवलं त्वेवमाख्यातं वामे गौरीसमायुतम् ।
तद्गौरीसहितं ख्यातं भिन्नपीठैकमेव वा ॥

(अंशुमद्भेदागमे त्रिषष्टितमपटले ॥)

केवलं त्वेवमाख्यातं वामे गौरीसमन्वितम् ।
भिन्नपीठे विशेषेण तद्गौरीसहितं विदुः ॥

(शिल्परत्ने द्वाविंशपटले

आलिङ्गमूर्तिः ।

तदेव भङ्गसंयुक्तं देवीदेवौ परस्परम् ।
देवो वरदहस्तेन देवी वै...पराश्रितम् ॥

...स्तनाभ्यन्तरे वामपार्श्वमालिङ्गनं कुरु ।
पार्श्वसूत्रात्पुरो वामबाहुमालिङ्गनं तु वा ॥

देवी दक्षिणहस्तेन शम्भोर्दक्षिणपार्श्वतः ।
कटिसूत्रोपरि स्पृष्ट्वा पुष्पं वामकरे धृता ॥

अथवा प्राग्वदेवेशो देव्यास्तु दक्षिणे करे ।
रक्तोत्पलं परिग्राह्य वामहस्तं प्रलम्बिता ॥

एवमालिङ्गमूर्तिं च त्रिधामार्गेण कल्पयेत् ।
सर्वाभरणसंयुक्तं प्रभामण्डलमण्डितम् ॥

चन्द्रशेखरमाख्यातं वृषारूढमथ श्रृणु ।

(अंशुमद्भेदागमे त्रिषष्टितमपटले ॥)

देवो वरदहस्तेन देवीं तत्पार्श्वमाश्रिताम् ।
स्तनाभ्यन्तरे वामपार्श्वमालिङ्गनं कुरु ॥
पार्श्वसूत्रात्पुरो वामबाहुमालिङ्गनं तु वा ।
देवी दक्षिणहस्तेन शम्भोर्दक्षिणपार्श्वतः ॥
कटिसूत्रोपरि तथा वामे पुष्पधृता करे ।
अथवा प्राग्वदेवेशो देवी रक्तोत्पलान्विता ॥

करे तु दक्षिणे वामहस्तमात्रं प्रलम्बयेत् ।
एवमालिङ्गमूर्तिं तु त्रिधा मार्गेण कल्पयेत् ॥
एवं पञ्चविधं प्रोक्तं चन्द्रशेखरमूर्तिनम् ।

(शिल्परत्ने द्वाविंशपटले

सोमास्कन्दः ।

वक्ष्यामि सोमोमास्कन्दसुखेशस्थापनं परम् ।
तल्लक्षणसमायुक्तं तच्चेदानीं प्रकथ्यते ॥
चतुर्भुजस्त्रिनेत्रश्च जटामकुटमण्डितः ।
सर्वाभरणसंयुक्तो वरदाभयहस्तकः ॥
कृष्णापरशुयुक्तोर्ध्ववामेतरकरान्वितः ।
असव्यसव्यकर्णस्थपत्रिकानक्रकुण्डलः ॥
सोपवीतः प्रसन्नात्मा शयितासव्यपात्तलः ।
सालम्बदक्षपादेन वामे गौर्या च संयुतः ॥
सर्वलक्षणसंयुक्तस्सर्वाभरणभूषितः ।
वामे देव्या समायुक्तस्तदध्यायप्रसिद्धया ॥
ससोमस्सोम एव स्यात्सोमास्कन्दविधिर्भवेत् ।
देवोच्चदशभागैकभागेनाथ द्विभागतः ॥
त्रिवेदभागैर्वा कुर्य्यात् स्कन्दं तन्मध्यमे गुरुः ।
द्विनेत्रस्सद्विबाहुश्च करण्डमकुटान्वितः ॥

कर्णयोर्नक्रपिण्डेन सर्वाभरणभूषितः ।
दक्षभागकरस्थाब्जः प्रसारितकरोऽपरः ॥
द्विहस्तपङ्कजो वाथ नृत्तरूपयुतोऽथवा ।
देव्यूरुसंस्थितो वापि निष्पङ्कजकरोऽथवा ॥
आसीनो वा स्थितो वापि स्कन्दस्त्वेवं प्रकीर्तितः ।
स्कन्दोमारहितस्त्वेष एवं स्यात्तु सुखासनः ॥
सोमे च सोमास्कन्दे च सुखेशे लक्षणं मतम् ।

(उत्तरकामिकागमे सप्तचत्वारिंशत्तमपटले ॥)

सहासने शुभांदेवीं सुसौम्यवदनोज्ज्वलाम् ।
द्विभुजां पद्महस्तां तु मकुटाभरणान्विताम् ॥
कटकाख्यधरां वामे प्रसारितमथापि वा ।
उमाबाहुस्तनान्तं वा मानं वै षण्मुखस्य तु ॥
कण्ठे शूलसमायुक्तं छन्नवीरसमायुतम् ।
उमाशङ्करयोर्मध्ये स्कन्दं वै बालरूपिणम् ॥
आसनं स्थानकं वापि वरदं कटकान्वितम् ।
कृत्वा सुखासनं यद्वत् पूर्ववत्परमेश्वरम् ॥
देवस्य मुखमन्वीक्ष्य किञ्चिद् गौरीं तु कारयेत् ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अथ वक्ष्ये विशेषेण सोमास्कन्देश्वरं परम् ।
सुखासनं यथा प्रोक्तं तथा देवो विधीयते ॥

देवस्य वामपार्श्वे तु पार्वती च सहासने ।
शाययेद्दक्षिणं पादं वामपादं प्रलम्बयेत् ॥

वरदं वामहस्ते तु दक्षिणे चोत्पलं करे ।
दूर्वाश्यामनिभा देवी सर्वाभरणभूषिता ॥

रक्ताम्बरधरा हारमकुटोज्वलन्विता ।
वामोरुबाह्ये पीठे तु वामहस्ततलं न्यसेत् ॥

प्रह्वदुत्पलसंयुक्तमन्यमेवं करोतु वा ।
देवीदेवेशयोर्मध्ये स्थापयेत्स्कन्दमूर्तिनम् ॥

केशान्ते वापिकोपेतं करण्डमकुटोज्वलम् ।
उभयोर्हस्तयोः पुष्पं वामे वरदमेव वा ॥

कटकं वाथ तद्धस्ते सिंहकर्णमथापि वा ।
अथवा पुस्तकं दक्षहस्ते वामे पुरोक्तवत् ॥

कटिसूत्रयुतं नग्नं बाहुभूषणभूषितम् ।
आसीनं वा स्थितं वाथ नृत्तं वा स्कन्दमाचरेत् ॥

नृत्तं चेत् फलवद्वामहस्तमन्यत्र सूचिकम् ।
अथवा वामहस्तं तु फलं त्यक्त्वा प्रसारयेत् ॥

वक्ष्यमाणविधानेन स्कन्दनृत्तं समाचरेत् ।

(शिल्परत्ने द्वाविंशपटले ॥

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं वरदाभयहस्तकम् ॥

कृष्णापरशुसंयुक्तं दक्षिणे वामकेऽपि च ।
पत्रं तु वामकर्णे तु दक्षिणे कुण्डलं भवेत् ॥

उपवीतधरं चैव शयनं वामपादकम् ।
लम्बितं दक्षिणं पादं वामे गौरीसमायुतम् ॥

तयोर्मध्ये स्थितस्स्कन्दस्सर्वलक्षणसंयुतः ।
ब्रह्मविष्णू द्विपार्श्वाभ्यां देवीभ्यां युक्तभोगदम् ॥

देवस्य बाहुसीमान्तं देव्यास्त्वायाममुच्यते ।
द्विबाहुका द्विनेत्री च करण्डमकुटान्विता ॥

सर्वाभरणसंयुक्ता दुकूलवसनान्विता ।
शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥

कटकं दक्षिणं हस्तं वरदं वामहस्तकम् ।
बेरायामं तु विभजेदष्टधा चैव भागिकम् ॥

द्विभागं वा गुहायामं बाहु(ल ?)रूपेण कल्पयेत् ।
द्विभुजश्च द्विनेत्रश्च सर्वाभरणभूषितः ॥

कटकं दक्षिणे हस्ते वामहस्तं प्रलम्बितम् ।
आसीनो वा स्थितो वापि कारयेत्तु गुहं ततः ॥

पद्मपीठोर्ध्वके वापि केवलं पीठकोपरि ।
भवानीसहितं ह्येवं वृषवाहनमुच्यते ॥

(पूर्वकारणागमे एकादशपटले ॥)

उमामहेश्वरौ

युग्मं स्त्रीपुरुषं कार्यमुमेशौ दिव्यरूपिणौ ।
अष्टवक्त्रं तु देवेशं जटाचन्द्रार्धभूषितम् ॥
द्विपाणिं द्विभुजां देवीं सुमध्यां सुपयोधराम् ।
वामपाणिं तु देवस्य देव्यास्स्कन्धे नियोजयेत् ॥
दक्षिणं तु करं शम्भोरुत्पलेन विभूषितम् ।
देव्यास्तु दक्षिणं पाणिं स्कन्धे देवस्य कल्पयेत् ॥
वामपाणौ तथा देव्या दर्पणं दापयेच्छुभम् ।

(विष्णुधर्मोत्तरे ॥)

उमामहेश्वरं वक्ष्ये उमया सह शङ्करम् ।
मातुलिङ्गं त्रिशूलं च धत्ते दक्षिणे करे ॥
आलिङ्गन्वामहस्तेन नागेन्द्रं द्वितीये करे ।
हरस्कन्धे उमाहस्तो दर्पणं द्वितीये करे ॥
अधस्ताद्वृषभं कुर्यात्कुमारं च गणेश्वरम् ।
भृङ्गिरिटिं तथा कुर्यान्निर्मांसं नृत्यसंस्थितम् ।

(रूपमण्डने ॥)

सपरिवारोमामहेश्वरः ।

वामे शैलसुता पुरस्तु वृषभः पश्चात्सुरेन्द्रादयो
दैत्यारिश्च विधिश्च पार्श्वदलयोर्वाय्वादिकोणेषु च ।
भृङ्गी नारदबाणभैरवगजास्यस्कन्दवीरेश्वरा
मध्ये शुभ्रसरोजकोमलरुचं शम्भुं भजे पाण्डुरम् ॥

(श्रीतत्त्वनिधौ)

संहारमूर्तयः ।

10

संहारमूर्तयः ।

कामान्तकः ।

अग्रे तु दक्षिणामूर्तेर्योगनिष्ठस्य मन्मथम् ।
कुर्यात्तु पतितं दृष्टिपातादेव च तत्क्षणात् ॥

भक्त्वा दशांशं देवोच्चमेकाद्यासप्तभागिकम् ।
मन्मथोत्सेधमुद्दिष्टं स तु हेमविभूषितः ॥

शुद्धजाम्बूनदप्रख्यः पुष्पपञ्चेषुसंयुतः ।
मीनकेतुस्तथैवेक्षुकार्मुकः कृ(र ?)तिसंयुतः ॥

देवभागवसन्ताख्यमित्रयुक्तोऽतिसुन्दरः ।
लम्भिनी तापिनी चैव वेदिनी द्राविणी तथा ॥

मारिणीति शराख्यास्स्युर्धनुर्वामे शराः परे ।
मन्मथो मित्रयुक्तो वा युतो वैकशरेण तु ॥

(उत्तरकामिकागमे सप्तपञ्चाशत्तमपटले ॥)

उग्ररूपं तु कामारिं पार्श्वे कामं प्रपातितम् ।
कार्यं कामरिपुं ह्येवं वक्ष्येऽहं कालनाशनम् ॥

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

त्रिनेत्रं चतुर्भुजं देवं जटामकुटमाण्डितम् ।
उग्रदृष्टिसमायुक्तमक्षमालोरगन्धरम् ॥

दक्षिणे तु पताका च वामहस्तं तु सूचिका ।
एतदेव विशेषं तु शेषं व्याख्यानमूर्तिवत् ॥

बेरायामरसांशाच्च त्रिभागं मन्मथायतम् ।
पीठस्थो वा रथस्थो वा कामः काञ्चनसन्निभः ॥

सर्वभूषणभूष्यं च दिव्यरूपसमन्वितम् ।
पुष्पैश्चैव शरैर्युक्तमिक्षुचापं च षड्ध्वजम् (?) ॥

मदरागवसन्तैश्च हेमबान्धवसंयुतम् ।
तापिनी दहनी विश्वमोहिनी विश्वमर्दनी ॥

मादिनी नाम निर्दिष्टास्तस्य पञ्चशरा इमे ।
कार्मुकं वामहस्ते तु बाणं तु सव्यहस्तके ॥

देवस्याभिमुखं कुर्यात्कामरूपं प्रपातितम् ।
कामनिग्रहमेवं स्याच्छृणु वैवाह्यमूर्तिनम् ।

(पूर्वकारणागमे एकादशपटले ॥)

गजासुरसंहारमूर्तिः ।

अथ वक्ष्ये विशेषेण गजहामूर्तिलक्षणम् ।
सर्वाभरणसंयुक्तं चतुर्दोश्चाष्ट एव वा ॥

चतुर्भुजं चेत् पाशं च गजचर्मं च दक्षिणे ।
गजशृङ्गं च चर्मं च वामपार्श्वे करद्वये ॥
चतुर्भुजं समाख्यातमष्टहस्तमथोच्यते ।
शूलं डमरुकं पाशं गजचर्मं च दक्षिणे ॥
गजशृङ्गं कपालं च गजचर्मं च विस्मयम् ।
एवं पार्श्वे तु चत्वारो हस्तमेवं प्रकल्पयेत् ॥
शम्भोर्वामाङ्घ्र्यधस्तात्तु गजस्यैव तु मस्तकम् ।
मकुटस्योपरिष्टात्तु गजपुच्छं प्रकल्पयेत् ॥
पार्श्वयोर्गजपादांस्तु यथायुक्त्या तु कल्पयेत् ।
प्रभामण्डलवच्छेषं गजचर्मं प्रकल्पयेत् ॥
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ।
सर्वालङ्कारसंयुक्तमतिरक्तसमप्रभम् ॥
एवं तु गजहामूर्तिं प्रथमं तु विधीयते ।
शूलं खड्गं तथा चर्मं गजशृङ्गं च दक्षिणे ॥
कपालं खेटकं घण्टां गजचर्म च वामके ।
सुस्थितं वामपादं तु गजस्य मस्तकोपरि ॥
उद्धृतं दक्षिणं पादं तिर्य्यगुत्कुटिकं भवेत् ।
एवं द्विविधरीत्या तु गजहामूर्तिरुच्यते ॥
स्कन्दोद्धृताप्युमादेवी शम्भोर्वामे भयान्विता ।

(अंशुमद्भेदागमे सप्ततितमपटले ॥)

गजहामूर्तिनं वक्ष्ये सर्वाभरणभूषितम् ।
पाशं च गजचर्मं च दक्षपार्श्वकरद्वये ॥

गजस्य शृङ्गं चर्मं च वामपार्श्वे करद्वये ।
शूलं डमरुकं पाशं गजचर्मं च दक्षिणे ॥

गजशृङ्गं कपालं च पाशं चर्म च वामतः ।
शम्भोर्वामे व्य(माङ्घ्र ?)धस्तात्तु गजमस्तकमेव हि ॥

मकुटस्योपरिष्टात्तु गजपुच्छं प्रकल्पयेत् ।
पार्श्वयोर्गळ(ज?)पादं तु यथा युक्त्या तु कारयेत् ॥

प्रभामण्डलवच्छेषं गजचर्मं प्रकल्पयेत् ।
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ॥

सर्वाभरणसंयुक्तमतिरक्तप्रभान्वितम् ।
सुस्थितं वामपादं तु गजवीरस्य मस्तके ॥

उद्धृतं दक्षिणं पादं कक्षसूत्रानु(न्त?)माचरेत् ।
गौरी स्कन्दं समुद्धृत्य शम्भोर्वामे भयान्विता ॥

अथवा शूलखड्गौ च गजदन्तं च चर्म च ।
दक्षिणे वामतः कुर्यात् कपालं खेटकं पुनः ॥

घण्टां च गजचर्मं च कैरिति...वामतः ।

(शिल्परत्ने द्वाविंशपटले ॥)

कालारिमूर्तिः

अथ वक्ष्ये विशेषेण कालहामूर्तिलक्षणम् ।
देवस्य दक्षिणं पादं पद्मपीठोपरिस्थितम् ॥

प्रथमनृत्तमूर्तेस्तु दक्षिणस्थितपादवत् ।
वामपादं तदुद्धृत्य कुञ्चितं तलमुद्धृतम् ॥

अङ्गुष्ठमुद्धृताङ्घ्रेस्तु कालस्य हृदये न्यसेत् ।
दंष्ट्रास्यं च त्रिनेत्रं च जटामकुटमण्डितम् ॥

चतुर्भुजसमायुक्तमष्टहस्तमथापि वा ।
दक्षिणे पूर्वहस्तं तु शूलं कर्णान्तमुद्धृतम् ॥

दक्षिणे परहस्तं तु परशुं वरदं तथा ।
वामे पूर्वकरं नाभिसीमान्तं सूच्यधोमुखम् ॥

वामे त्वपरहस्तं तु विस्मयं परिकल्पयेत् ।
हिक्कासूत्रसमं टङ्ककरं त्वभ्यन्तरं मुखम् ॥

उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाग्रकम् ।
कर्णान्तं मणिबन्धान्तं शूलहस्तसमान्तकम् ॥

चतुर्दोर्ष्वेवमाख्यातमष्टहस्तमथ शृणु ।
शूलं परशु वज्रं च खड्गं दक्षिणहस्तके ॥

विस्मयं खेटकं पाशं सूचीहस्तं तु वामके ।
विद्रुमस्य निभाकारं सर्वाभरणभूषितम् ॥

कालहामूर्तिमाख्यातमधस्तात्काल उच्यते ।
द्विभुजं च द्विपादं च सदंष्ट्रं पाशपाणिनम् ॥

करण्डमकुटोपेतमसृग्धाराविकीर्णितम् ।
महाभयसमायुक्तं सपाशहृदयाञ्जलिम् ॥

विकीर्णपादं मां दृष्ट्वा शाययेदूर्ध्ववक्त्रकम् ।
कालहामूर्तिमेवं तु प्रोक्तं लिङ्गोद्भवं ततः ॥

(अंशुमद्भेदागमे षट्सप्ततितमपटले ॥)

कुञ्चितासव्यपादस्तु व्याघ्रचर्माम्बरान्वितः ।
ततोद्धृतसदक्षाङ्घ्रिस्तीक्ष्णदंष्ट्रोग्रनासिकः ॥

दक्षहस्तस्थशूलो वा वामहस्तस्थसूत्रिकः ।
दक्षहस्तस्थपरशुर्नागपाशोऽथवा मृगः ॥

कटाक्षदृष्टिर्देवस्य कालदेहव्यवस्थितः ।
शूलं ह्यधोमुखं प्रोक्तं कालकु(ग?)ण्डस्थमेव वा ॥

कालं तु पतितं कुर्य्यात्त(दु?)त्प्लुताक्षं तु मूर्छितम् ।
मुद्गरं र(उद्गिरद?)क्तवस्त्रं च तथा लोहितमूर्धजम् ॥

शूलपाशकरं चैव विकीर्णचरणान्वितम् ।
दंष्ट्राकरालवदनं रक्तभ्रूरक्तलोचनम् ॥

देवस्थ(स्य?) नाभिमानेन नवतालेन कारयेत् ।
कृताञ्जलिपुटं वापि कारयेत्कालमादरात् ॥

अथवाथ हराल्लिङ्गान्निर्गतात्पतितं नयेत् ।
कालान्त(लं तं ?) लिङ्गमानाद्यं लिङ्गोद्भूतोक्तवन्नयेत् ॥
त्रिभङ्गेन स्थितश्चान्योऽधोमुखो भस्मविग्रहः ।
बद्धपुष्पाञ्जलिः पार्श्वे मार्कण्डेयः स्थितो वरः ॥
कर्तव्यः कालतो भू(भी ?)तस्सन्तुष्टो न हरेण तु ।
मार्कण्डेयेन मानेन युक्तो वा वर्जितस्तु वा ॥
अपस्मारशरीरस्थचरणेन युतो न वा ।
कालारिरेवमाख्यातो मन्मथान्तक उच्यते ॥

(उत्तरकामिकागमे सप्तपञ्चाशत्तमपटले ॥)

दक्षिणे तु करे शूलं वामे सूच्यङ्गुलि स्मृतम् ।
पादं कालस्य हृदये न्यस्त्वैवं(स्यैवं ?) पादसंस्थितम् ॥
कालनाशमिदं प्रोक्तं लिङ्गोत्पत्तिमतः परम् ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

कालारिं कारयेदीशं नताङ्गं वामतो मनाक् ।
सुस्थितं दक्षिणं पादं पद्मपीठेऽन्यमङ्घ्रिकम् ॥
दक्षिणे पूर्वहस्ते तु शूलं कर्णान्तमुद्धृतम् ।
दक्षिणे परहस्ते तु परशु वरदं तु वा ॥
वामे पूर्वकरं नाभिसूत्रान्ते सूचिमाचरेत् ।
वामे तु परहस्ते तु विस्मयं परिकल्पयेत् ॥

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उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाग्रकम् ।
शूलं परशुवज्रौ च खड्गं दक्षिणहस्तके ॥

विस्मयं खेटकं पाशं सूचीहस्तं च वामके ।
शुद्धविद्रुमसङ्काशं सर्वाभरणसंयुतम् ॥

अधस्तात्कारयेत्कालं द्विभुजं पाशहस्तकम् ।
करण्डमकुटोपेतं सदंष्ट्रं विकृताननम् ॥

असृग्धारासमायुक्तं महाभयसमन्वितम् ।
हृदयाञ्जलिसंयुक्तं विकीर्णाङ्घ्रिद्वयं पुनः ॥

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
उद्धृतं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥

व्याघ्रचर्माम्बरोपेतं तीक्ष्णनासोग्रदंष्ट्रकम् ।
दक्षिणे तु करे शूलं सूचिहस्तं तु वामके ॥

परशुं दक्षिणे हस्ते नागपाशं तु वामके ।
अधोमुखं भवेच्छूलं दृष्टिर्वै कालदेहके ॥

अपरे तु द्विहस्तौ तु कटकाविति कीर्तितौ ।
दोस्समं कटकाग्रं तु द्व्यन्तरं तु यवं भवेत् ॥

(पूर्वकारणागमे एकादशपटले ॥)

त्रिपुरान्तकमूर्तिः । (१)

त्रिपुरान्तकमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना ।
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तोर्ध्वे नाभिसूत्रावसानकम् ।
सिंहकर्णं तु तद्धस्तं बाणमध्यं तु पीडितम् ॥
बाणायामं तु तत्सप्तत्यङ्गुलं तु विधीयते ।
कनिष्ठिकापरीणाहं देवेशस्य करस्य तु ॥
वामहस्ते धनुर्धृत्वा कक्षान्तं तत्करोर्ध्वकम् ।
पूर्णमुष्टिस्तु नाहं स्यान्मध्यादग्रौ क्रमात्कृशौ ॥
अग्रमर्धाङ्गुलव्यासं वृत्तं वर्णैर्विचित्रितम् ।
बाणनाहत्रिभागैकं रज्जुनाहं तु तन्तुना ॥
धनोर्दीर्घाष्टभागे तु सप्तांशं रज्जुदीर्घकम् ।
तद्दीर्घस्यानुकूलं तु धनोर्वक्रमुदाहृतम् ॥
त्रिवक्रसहितं वाथ बालचन्द्राभमेव वा ।
धनुराकृतिरेवं स्यात् दारुजं लोहजं तु वा ॥
कर्तरी परहस्तौ तु टङ्ककृष्णमृगान्वितौ ।
गङ्गं(टङ्कं ?) दक्षिणहस्ते तु वामहस्ते मृगं धृतम् ॥
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ।
प्रवालसदृशप्रख्यं वामे गौरीसमायुतम् ॥

त्रिपुरान्तकमूर्तेस्तु प्रथमं लक्षणं त्विदम् ।

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

पुरारिस्थापनं वक्ष्ये तदादौ लक्षणं च वै ।
चतुर्भुजास्त्रिनेत्रश्च जटामकुटसंयुतः ॥
समभाग(भङ्ग ?)युतस्सम्यक् स्थापकेन समन्वितः ।
सव्यकर्णस्थमकरकुण्डलेन समन्वितः ॥
कृष्णापरशुसंयुक्तपरहस्तद्वयान्वितः ।
धनुर्बाणयुतोपेतवामेतरकरान्वितः ॥
परहस्तोज्झितो वाथ द्विहस्तत्रिपुरान्तकः ।
कुर्यात्सलक्षणं वाथ वामभागे तु पार्वतीम् ॥
एवं कृत्वा पुरारिं तु प्रतिष्ठां कारयेत्ततः ।

(उत्तरकामिकागमे एकोनपञ्चाशत्तमपटले ॥)

धनुर्बाणसमायुक्तं कृष्णा परशुधारिणम् ।
उमया सहितं देवं कृत्वा तत्त्रिपुरान्तकम् ॥

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अथाष्टधा प्रवक्ष्यामि त्रिपुरान्तकमूर्तिनम् ।
दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तं तु नाभिसूत्रावसानके ।
सिंहकर्णं तु तद्धस्तं बाणमध्यनिर्पीडितम् ॥

वामहस्ते धनुर्धृत्वा कक्षान्तोर्ध्वं समुद्धृते ।
कर्तरी परहस्तौ द्वौ टङ्ककृष्णमृगास्थितौ(गान्वितौ?)

टङ्कं तु दक्षिणे वामे कृष्णसारङ्गमेव हि ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥

प्रवालसदृशप्रख्यं वामे गौरीसमायुतम् ।
इदं प्रथममाख्यातं द्वितीयं तु ततः परम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं दिव्याम्बरसमायुतम् ॥

पत्रं तु वामकर्णे तु दक्षिणे कुण्डलान्वितम् ।
धनुर्बाणसमायुक्तं कृष्णापरशुसंयुतम् ॥

उपवीतसमायुक्तं सभङ्गस्थानकं कुरु ।
वृषवाहनवच्छेषं कारयेत्तु विचक्षणः

(पूर्वकारणागमे एकादशपटले ॥)

त्रिपुरान्तकमूर्तिः । (२)

तदेव वामपादं तु अपस्मारोपरिस्थितम् ।
शेष प्रागिव कर्तव्यं द्वितीयं लक्षणं भवेत् ॥

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

तदेव वामपादं तदपस्मारोपरिस्थितम् ।
शेषं प्रथमतुल्यं हि तृतीयमथ वक्ष्यते ॥

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (३)

सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।
शेषं प्रागिव कर्तव्यं सूत्रं स्थितरपार्श्वगम् ॥

तृतीयं लक्षणं प्रोक्तं चतुर्थं लक्षणं शृणु ।

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।
शेषं प्रागिव कर्तव्यं चतुर्थं तु ततः परम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (४)

तदेव वामपादं तु अपस्मारोपरिस्थितम् ।
प्रागिवैव विशेषं तु चतुर्थं लक्षणं भवेत् ॥

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

तदेव वामपादं तदपस्मारोपरिस्थितम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (५)

तदेव पूर्वहस्तौ द्वौ कटकौ हृदि सीमगौ ।
वामदक्षिणहस्तौ द्वौ क्रमादूर्ध्वमधोमुखम् ॥

बाणमूलधृतं सव्यं वामं बाणाग्रकं धृतम् ।
परे तु दक्षिणे टङ्क धनुस्तद्वामहस्तके ॥

तद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम् ।
अपस्मारं विना पादं नतं प्रागिव सूत्रकम् ॥

एवं चतुर्भुजोपेतं मूर्तिं पञ्चविधं भवेत् ।

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥

तदेव पूर्वहस्तौ द्वौ कटकौ हृदि सीमगौ ।
वामं दक्षिणकं हस्तं क्रमादूर्ध्वमधोमुखम् ॥

बाणमूलधृतं सव्यं अन्यबाननोद्धृतम् (?) ।
परे दक्षिणके टङ्कं धनुषं वामहस्तके ॥

तद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम् ।
अपस्मारं विना कार्यं पञ्चमं समुदाहृतम् ॥

(शिल्परत्ने द्वाविंशपटले॥)

त्रिपुरान्तकमूर्तिः । (६)

अतिभङ्गनतोपेतमष्टहस्तसमन्वितम् ।
त्राणं च परशुं खड्गं वज्रं वै दक्षिणे करे ॥

धनुषं विस्मयं हस्तं खेटकं कटकं तु वा ।
वामहस्ते समाख्यातं पूर्वसूत्रात्करान्तकम् ॥
यथाशोभनतं तुङ्गं कल्पयेद् गौरिसंयुतम् ।

(अंशुमद्भेदागमे सप्तषष्टपटले ॥)

षष्ठमिष्टं च बाणं च पाशं खड्गं च दक्षिणे ।
धनुषं विस्मयं खेटं कुक्कुटं(कटकं ?) वामहस्तके ॥
यथाशोभं तथा कुर्याद्वामे गौरीसमायुतम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (७)

षष्ठमं ह्येवमाख्यातं सप्तमं दशदोर्युतम् ।
बाणं चक्रं तथा शूलं टङ्कं वज्रं च दक्षिणे ॥
धनुश्शङ्खं तथा सूची विस्मयं खेटकं तथा ।

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

सप्तमे दक्षिणे बाणं चक्रं शूलं ततः परम् ।
टङ्कं वज्रं तथा वामे धनुषं सूचिविस्मये ॥
खेटान्द्र..............सर्वं पूर्ववदाचरेत् ।

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (८)

तदेव दक्षिणं जानु ततो(र्ध्वो?)परि निधापयेत् ।
तत्पूर्वे वामपादं तु तलं न्यस्त्वा रथोपरि ॥
रथं तु मुकुळोपेतं मुकुळं रज्जुना वृतम् ।
मुकुळाभ्यन्तरे ब्रह्मा चतुर्वक्त्रश्चतुर्भुजः ॥
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ।
कुण्डिका पद्मपाशं च वामहस्तद्वयोद्धृतम् ॥
रथस्य मुकुळाधस्ताद्वृषभं श्वेतवर्णकम् ।
रथं पवनमार्गेण कल्पयेत्कल्पवित्तमः ॥
त्रिपुरान्तकमाख्यातमष्टभेदं द्विजोत्तम ! ।
प्रवालसदृशं वर्णं सत्वराजसमिश्रितम् ॥
सर्वाभरणसंयुक्तमेकवक्त्रं त्रिनेत्रकम् ।
तस्य वामेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥
सामान्यलक्षणं वर्ण्यं त्रिपुरान्तकमूर्तिनः ।

(अंशुमद्भेदागमे सप्तषष्टपटले ॥)

एवमेवाष्टमं कुर्याद्वसुधोपरि विन्यसेत् ।
दक्षिणाङ्घ्रिस्तथा जानु वामपादतलं पुनः ॥
पुरस्स्थितरथस्योर्ध्वे विन्यसेत्तु यथोचितम् ।
रथं तु मुकुलोपेतं मुकुलं कज्ज(रज्जु?)नावृतम् ॥

मुकुलाभ्यन्तरे ब्रह्मा चतुर्वक्त्रश्चतुर्भुजः ।
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ॥
कुण्डिकां पद्मपाशं च वामहस्तद्वयोद्धृतम् ।
रथस्य मुकुलाधस्ताद्वृषभं श्वेतवर्णकम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

शरभेशः ।

शरभेशप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।
पक्ष्याकारं सुवर्णाभं पक्षद्वयसमन्वितम् ॥
ऊर्ध्वपक्षसमायुक्तं रक्तनेत्रद्वयान्वितम् ।
पादैस्सिंहपदाकारैश्चतुर्भिश्च समन्वितम् ॥
सुतीक्ष्णनखसंयुक्तैरूर्ध्वस्थैर्वेदपादकैः ।
दिव्यलाङ्गूलसंयुक्तं सुविकीर्णजटान्वितम् ॥
कन्धरोर्ध्वनराकारं दिव्यमौलिसमायुतम् ।
सिंहास्यं भीमदंष्ट्रं च भीमविक्रमसंयुतम् ॥
हरन्तं नरसिंहं तु जगत्संहरणोद्धृतम् ।
कृताञ्जलिपुटोपेतं निश्चेष्टितमहातनुम् ॥
नरदेहं तदूर्ध्वास्यं विष्णुं पद्मदलेक्षणम् ।
पादाभ्यामम्बरस्थाभ्यां कुक्षिस्थाभ्यां च तस्य तु ॥
गगनाभिमुखं देवं कारयेच्छरभेश्वरम् ।

(उत्तरकामिकागमे चतुःपञ्चाशत्तमपटले ॥)

शरभमूर्तिः ।

महामेरुसमाकारमष्टपादं रविप्रभम् ।
द्वात्रिंशद्बाहुसंयुक्तं सूर्यसोमाग्निलोचनम् ॥
दुर्गाकालद्विपक्षं च सुतीक्ष्णघनगर्जितम् ।
ऊर्ध्वकेशं महाबाहुं नानालङ्कारभूषितम् ॥
वज्रमुष्ट्यभयं चक्रं शार्ङ्गं दण्डाङ्कुशौ तथा ।
खड्गखट्वाङ्गपरशूनक्षमालास्थिशूलकम् ॥
धनुश्च मुसलं चाग्निं दधानं दक्षिणैः करैः ।
वरदं पाशहस्तं च गदां बाणध्वजौ तथा ॥
क्रकचं क्रोडशङ्खौ च खेटं नागं च पङ्कजम् ।
कपालं पुस्तकं कुन्तं दुर्गाश्लिष्टकराम्बुजम् ॥
हलं वामे दधानं च भीषणं करपङ्कजैः ।
दंष्ट्रोल्लासं महासिंहजटाच्छटनिपीडितम् ॥

(श्रीतत्वनिधौ ॥)

ब्रह्मशिरश्छेत्तृमूर्तिः ।

गौरवर्णं त्रिनेत्रं च जटामौलिविराजितम् ।
ताटङ्कं कुण्डलं सव्यवामश्रुत्योश्च बिभ्र ॥
व्याघ्रचर्माम्बरधरं चतुर्भुजसमन्वितम् ।
वज्रं परशुपूर्वांसं वामे ब्रह्मकरोटिकम् ॥

अपरे शूलहस्तं च शेषं पूर्वोक्तवत्कुरु ।

(श्रीतत्वनिधौ ॥)

भैरवः ।

अथातो रूपनिर्माणं वक्ष्येऽहं भैरवस्य तु ।
लम्बोदरं तु कर्तव्यं वृत्तपिङ्गललोचनम् ॥

दंष्ट्राकरालवदनं फुल्लनासापुटं तथा ।
कपालम(मा ?)लिनं रौद्रं सर्वतस्सर्पभूषणम् ॥

व्यालेन त्रासयन्तं च देवीं पर्वतनन्दिनीम् ।
सजलाम्बुदसङ्काशं गजचर्मोत्तरच्छदम् ॥

बहुभिर्बाहुभिर्व्याप्तं सर्वायुधविभूषणम् ।
बृहत्सालप्रतीकाशैस्तथा तीक्ष्णनखैश्शुभैः ॥

साचीकृतमिदं रूपं भैरवस्य प्रकीर्तितम् ।

(विष्णुधर्मोत्तरे ॥)

वटुकभैरवः ।

खट्वाङ्गमांसपाशं च शूलं च दधतं करैः ।
डमरुं च कपालं च वरदं भुजगं तथा ॥

आत्मवर्णसमोपेतसारमेयसमन्वितम् ।
ध्यात्वा जपेत्सुसंहृष्टः सर्वान्कामानवाप्नुयात् ॥

(रूपमण्डने ॥)

विकीर्णलोहितजटं त्रिनेत्रं रक्तविग्रहम् ।
शूलं कपालं पाशं च डमरुं दधतं करैः ॥

नानारूपैः पिशाचैश्च नानारूपगणैर्वृतम् ।
श्वानारूढं च निर्वाणं वटुकं भैरवं भजे ॥

(वटुकभैरवकल्पे ॥)

स्वर्णाकर्षणभैरवः ।

पीतवर्णं चतुर्बाहुं त्रिनेत्रं पीतवाससम् ।
अक्षय्यस्वर्णमाणिक्यगणपूरितपात्रकम् ॥

अंसाहितमहाशूलचामरं तोमरोद्वहम् ।
सन्ततं चिन्तयेद्भक्त्या भैरवं सर्वसिद्धिदम् ॥

नानाभरणशोभाढ्यमानन्दसुखरूपिणम् ।
मदोन्मत्तं सदानन्दं सर्वदेवनमस्कृतम् ॥

एव ध्यायेच्च मन्त्रज्ञः स्वर्णाकर्षणभैरवम् ।

(श्रीतत्वनिधौ ॥)

अष्टाष्टभैरवाः ।

इतः परं प्रवक्ष्यामि श‍ृणु राजन्नशेषतः ।
अष्टाष्टकमिदं पुण्यं भैरवाणामभीष्टदम् ॥

पूर्ववद्वर्णतो ध्याने ध्येयं सर्वैः पृथक्पृथक् ।

प्रतिमालक्षणानि ।

प्रथमाष्टकम् ।

आद्याष्टकं सुवर्णाभं त्रिशूलं डमरुं तथा ॥
पाशं चासिं दधानं च ध्यायेत्सर्वाङ्गसुन्दरम् ।

द्वितीयाष्टकम् ।

अथ द्वितीयकं ध्यायेद्रक्षमालामथाङ्कुशम् ।
दधानं पुस्तकं वीणां सुखेतमणिभूषणम् ॥

तृतीयाष्टकम् ।

ज्वालां शक्तिं गदां कुन्तं दधानं नीलवर्णकम् ।
ध्यायेत्तृतीयं शुभदमष्टकं शुभलक्षणम् ॥

चतुर्थाष्टकम् ।

खड्गं खेटं पट्टसं च दधानं परशुं तथा ।
धूम्रवर्णमभिप्रेतं ध्यायेदष्टकमादरात् ॥

पञ्चमाष्टकम् ।

कुन्तं खेटं च परिघं भिण्डिपालं तथैव च ।
पञ्चमाष्टकमेतद्धि श्वेतं स्यात्सुमनोहरम् ॥

षष्ठसप्तमाष्टमाष्टकानि ।

पीतष्षष्ठमृषीरक्तमष्टमं च तटित्प्रभम् ।
पञ्चमाष्टकमेतद्धि श्वेतं स्यात्सुमनोहरम् ॥
कुन्तादिकं समं प्रोक्तं षडारभ्याष्टमान्तकम् ।

अष्टाष्टभैरवनामानि ।

असिताङ्गो विशालाक्षो मार्ताण्डो मोदकप्रियः ।
स्वच्छन्दो विघ्नसंतुष्टः खेचरः सचराचरः ॥

रुरुश्च क्रोडदंष्ट्रश्च तथैव च जटाधरः ।
विश्वरूपो विरूपाक्षो नानारूपधरः परः ॥

वज्रहस्तो महाकायश्चण्डश्च प्रलयान्तकः ।
भूमिकम्पो नीलकण्ठो विष्णुश्च कुलपालकः ॥

मुण्डपालः कामपालः क्रोधो वै पिङ्गलेक्षणः ।
अभ्ररूपो धरापालः कुटिलो मन्त्रनायकः ॥

रुद्रः पितामहाख्यश्चाप्युन्मत्तो वटुनायकः ।
शङ्करो भूतवेतालस्त्रिणेत्रस्त्रिपुरान्तकः ॥

वरदः पर्वतावासः कपालः शशिभूषणः ।
हस्तिचर्माम्बरधरो योगीशो ब्रह्मराक्षसः ॥

सर्वज्ञः सर्वदेवेशः सर्वभूतहृदिस्थितः ।
भीषणाख्यो भयहरः सर्वज्ञाख्यस्तथैव च ॥

कालाग्निश्च महारौद्रो दक्षिणो मुखरोऽस्थिरः ।
संहारश्चातिरिक्ताङ्गः कालाग्निश्च प्रियङ्करः ॥

घोरनादो विशालाक्षो योगीशो दक्षसंस्थितः ।

(श्रीतत्वनिधौ)

वीरभद्रमूर्तिः ।

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् ।
दक्षिणे खड्गबाणौ च वामे चापं गदां धरम् ॥
दंष्ट्राकरालवदनं भीमं भैरवगर्जितम् ।
रुण्डमालासमायुक्तं पादुकोपरिसुस्थितम् ॥
भद्रकालीसमायुक्तं करालं ह्वदि विन्यसेत् ।

दक्षब्रह्मस्वरूपम् ।

वीरस्य दक्षभागे तु दक्षब्रह्माणमास्थितम् ।
अजवक्त्रं द्विनयनं शृङ्गद्वयविभूषितम् ॥
नमस्काराञ्जलिं विप्रं शिवध्यानपरायणम् ।

(श्रीतत्वनिधौ ॥)

अथ वक्ष्ये विशेषेण वीरभद्रेश्वरं शृणु ।
महापातकदोषघ्नं सर्वपीडानिवारणम् ॥
वीरभद्रमिति ख्यातं दक्षयज्ञहरं परम् ।
चतुर्भुजं त्रिणेत्रं च ज्वालाकेशं सुदंष्ट्रिणम् ॥
घण्टामालाधरं घोरं शिरोमालाविभूषितम् ।
वृश्चिकाभरणं चैव नागयज्ञोपवीतिनम् ॥
नूपुरं विमलं तद्वत्पादौ पादुकभूषितौ ।
नीलकण्ठं च त्र्यक्षं च ऊरुकञ्चुकसंयुतम् ॥

खड्गखेटधनुर्बाणं कपालं भिण्डिपालकम् ।
रक्तवर्णसमायुक्तमुग्रदृष्टिभयङ्करम् ॥
एवं ध्यात्वा विशेषेण प्रतिष्ठां कारयेत्ततः ।
(उत्तरकारणागमे ॥)

जलन्धरहरमूर्तिः ।

रक्ताभमुग्रनयनं द्विभुजं च त्रिनेत्रकम् ।
उपवीतसमायुक्तं सर्वालङ्कारशोभितम् ॥
पादयोः पादुकायुक्तं किञ्चिद्वै गमनोन्मुखम् ।
दक्षहस्ते स्थितं छत्रं वामे पूर्णकमण्डलुम् ॥
सुविकीर्णजटाभारं गङ्गाचन्द्रसमन्वितम् ।
कर्णकुण्डलसंयुक्तं हारनूपुरसंयुतम् ॥
द्विभुजं च त्रिनेत्रं च किरीटकटकान्वितम् ।
सर्वालङ्कारसंयुक्तं कक्षे खड्गसमन्वितम् ॥
कृताञ्जलिपुटोपेतहस्ते चक्रं दधं परम् ।
जलन्धरमथ प्रोक्तम् ॥
(श्रीतत्वनिधौ ॥)

मल्लारिशिवः ।

मकुटमणिमयूखप्रोज्झिताशेषरत्नं
विमलशशिकलाङ्कं सुन्दरेन्दीवराक्षम् ।

अनुकृतशशितेजःकुण्डलं चारुहासं
प्रकटदशनशोभानिर्जितानेकहीरम् ॥
अभिनवमणिमुक्ताहारचाम्पेयमाला-
विविधकुसुमगुच्छैः शोभिवक्षस्स्थलाढ्यम् ।
सफणपवनभुग्दोर्दण्डभूषाभिरामं
करडमरुनिनादैः पूरितब्रह्मगर्भम् ॥
त्रिभुवनभवनेशं पीतकौशेयवासं
दनुजदहनदक्षं प्रस्फुरत्खड्गहस्तम् ।
भुजगफणसुगुप्तैर्भूषणैर्न्यस्तभूषं
प्रणतसुरकिरीटव्यासपादारविन्दम् ॥
सितहयवरपत्रं हारसंभूषिताङ्गं
परिवृतमतिघोरैः सप्तभिस्सारमेयैः ।
कनकगिरिसमाभं नैशचूर्णाभिरामं
सकलनिगमगुह्यं नौमि मल्लारिदेवम् ॥

(मल्लारिमाहात्म्ये ॥)

अष्टभुजाघोरमूर्तिः ।

अथ वक्ष्ये विशेषेण सर्वलोकैकपावनम् ।
सर्वयुद्धजयं चैव ब्रह्महत्यादिनाशनम् ॥

महापातकदोषघ्नं गुरुद्रोहनिवारणम् ।
शिवद्रव्यापहारं च उपपातकनाशनम् ॥
सर्वैश्वर्याभिवृद्ध्यर्थं परमोक्षनिरासनम् ।
अघोरास्त्रेश्वरं भीमं स्थापनं वक्ष्यते शृणु ॥
त्रिनेत्राष्टभुजं भीममुग्रदंष्ट्राकरालकम् ।
कालमेघसमं घोरं रक्तवस्त्रसमन्वितम् ॥
ज्वालाकेशसमायुक्तं कृशानुनयनैर्युतम् ।
अर्धचन्द्राकृतिं भस्म ललाटोपरिशोभितम् ॥
भुजाभ्यां त्रिशिखा तिर्यक् वेतालं खड्गमेव च ।
डमरुं च कपालं च खेटकं खड्गमेव च ॥
रक्तवस्त्राम्बरोपेतं रक्तपुष्पसमन्वितम् ।
रक्ताभरणसंयुक्तं खड्गमालाविभूषितम् ॥
शिरोमालाविभूष्यं च नागयज्ञोपवीतिनम् ।
वृश्चिकाभरणं कण्ठे कालाग्निसदृशप्रभम् ॥
एवं ध्यात्वा महाघोरं द्वात्रिंशल्लक्षणान्वितम् ।
पद्मपीठोपरिस्थं च समीपे वृषभं तथा ॥
एवं संकल्प्य विधिवत् प्रतिष्ठां कारयेत्ततः ।

(उत्तरकारणागमे ॥)

द्वात्रिंशद्भुजाघोरमूर्तिः ।

एकवक्त्रं सदानन्दं द्वात्रिंशद्भुजसंयुतम् ।
जटामकुटसंयुक्तं त्रिनेत्रं चन्द्रशेखरम् ॥

अभयं खड्गशूलं च चक्रं डमरुकं तथा ।
दधानमस्थिबाणौ च गदां पद्मं कपालकम् ॥

ज्ञानमुद्रां कुन्तहस्तमङ्कुशं चाक्षमालिकाम् ।
खट्वाङ्गं परशुं चैव दधानं दक्षिणैः करैः ॥

वरं च फलकं चैव टङ्कं पाशं च मुद्गरम् ।
नागमग्निं मृगं घण्टां धनुश्च कटिहस्तकम् ॥

रत्नं च कुमुदं कुम्भं मुसलं पुस्तकं तथा ।
एतदायुधसंयुक्तं रुण्डमालाविभूषितम् ॥

कालमुण्डस्य शिरसि स्थितं सर्वाभयप्रदम् ।

(शिवतत्वरत्नाकरे ॥)

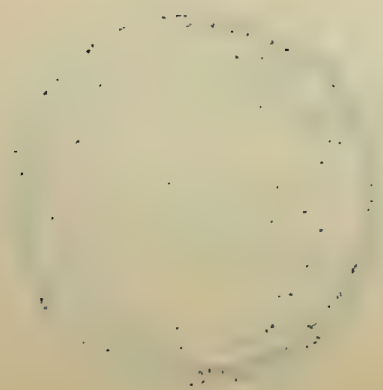
दशभुजाघोरमूर्तिः ।

परशुं डमरुं खड्गखेटौ बाणशरासने ।
शूलं कपालमभयवरौ दधतमिष्टदम् ॥

त्रिलोचनं भीषणास्यं नीलाङ्गं रक्तवाससम् ।
अहिभूषि[त*]सर्वाङ्गं तमघोरमुपास्महे ॥

(पाञ्चरात्रे ॥)

महाकालो घनश्यामः काल्यालिङ्गितविग्रहः ।
श्यामकञ्चुकधारी च मदारुणविलोचनः ॥
ब्रह्माण्डचषके पूर्णं पिबन्विश्वरसासवम् ।
महाकालीं घनश्यामामनङ्गार्द्रामपाङ्गयन् ॥
सिंहासने समासीनः कल्याणकलनात्मके ।
कालमृत्युमुखैर्युक्तस्सर्वलोकैकभक्षकः ॥
ललिताध्यानसंपन्नो ललितापूजनोत्सुकः ।
वितन्वन्ललिताभक्तेष्वायुषो दीर्घदीर्घताम् ॥

(ललितोपाख्याने ॥)

अनुग्रहमूतयः।

अनुग्रहमूर्तयः ।

चण्डेशानुग्रहमूर्तिः ।

अथ वक्ष्ये विशेषेण चण्डेशानुग्रहं परम् ।
उमासहितवत्सर्वं वामे किंचिन्नताननम् ॥

दक्षिणे त्वभयं वर्ज्यं तद्धस्तं वरदं भवेत् ।
वामे तु कटकं वर्ज्य तं न्यस्त्वा चण्डमूर्धनि ॥

हृदयेऽञ्जलिसंयुक्तश्चण्डेशो भक्तिसंयुतः ।
आसीनः पद्मपीठे तु चण्डेशस्स्वर्णसन्निभः ॥

देवीदेवेशयोर्मध्ये स्कन्दमूर्तिं विना बुधाः! ।
चण्डेशानुग्रहं ख्यातं दक्षिणामूर्तिरुच्यते ॥

(अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

उमया सहितस्याथ चन्द्रशेखरमूर्तिनः ।
वामे वा दक्षिणे वापि कारयेद्देशिकोत्तमः ॥

एवं(देवं ?) जानूरुनाभ्यन्तस्तनवक्षोगलास्यगम् ।
सुखासीनं स्थितं वापि कृताञ्जलिपुटान्वितम् ॥

देवेक्षणसमोपेतं मद्भूक्तं चण्डनायकम् ।
सर्वाङ्गसुन्दरं कुर्य्यात्कनिष्ठदशतालतः ॥
मालाग्रं देववरदे कटकेनेतरेण तु ।
देवशिरसि चण्डस्य मालया परिवेष्टयेत् ॥

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

चण्डेशानुग्रहं देवमुमास्कन्दवदाचरेत् ।
वाम(मे?) किंचिन्नतं चास्यं दक्षिणे त्वभयं विना ॥
तद्धस्ते वरदं कार्यं वामे तु कुटं(कटकं?) विना ।
चण्डेशमूर्ध्नि विन्यस्य तद्धस्तं करुणान्वितम् ॥
हृदयेऽञ्जलिसंयुक्तश्चण्डेशो भक्तिसंयुतः ।
आसनाधस्तु(?)पासीनो भक्तिमान् स्वर्णसन्निभः ॥

(शिल्परत्ने द्वाविंशपटले ॥)

उमासहितवत्सर्वं स्कन्देनैव विना कुरु ।
किंचिदस्मिन् विशेषोऽस्ति तं विशेषं श्रृणु द्विजाः ! ॥
कटकं दक्षिणे हस्तं वरदं वामहस्तके ।
देवस्य पुरभागं तु चण्डेशं तु प्रकल्पयेत् ॥
देवस्य बाहुमात्रेण चण्डेशायाममुच्यते ।
कृताञ्जलिपुटोपेतं चासीनं प्रतिवक्त्रकम् ॥

देवशिरसि चण्डस्य मालया परिभूषयन् ।
चण्डेशानुग्रहं प्रोक्तं मुखलिङ्गं पुरोक्तवत् ॥

(पूर्वकारणागमे एकादशपटले ॥)

विष्ण्वनुग्रहः ॥

नन्दीशानुग्रहस्त्वेवं तद्वद्विष्णुप्रसादकृत् ।
हित्वा नन्दीश्वरं तस्मिन्विष्णुं तल्लक्षणान्वितम् ॥
सचक्राञ्जलिहस्तं च शङ्खाब्जापरहस्तकम् ।
कारयेद्देव एव स्याच्चक्रदो विष्णुमूर्तिनः ॥
कारयेदेवमेवान्यप्रसादाभिमुखं शिवम् ।

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

विष्णुस्त्वीशपुरःस्थितोऽञ्जलिकरो देवस्य पादाब्जयो-
स्संस्थाप्याक्षिलसत्सुमाल्यमनिशं पीताम्बरं कौस्तुभम् ।
यस्तस्मै दयया परं पशुपतिं पद्माक्ष इत्याख्यया
टङ्कं कृष्णमृगं वरं च दधतं चक्रप्रदं तं भजे ॥

एकवक्त्रं त्रिनेत्रं च जटामकुटसंयुतम् ।
दधमेणं च परशुं वरं च चैव वामके ॥

दक्षिणे चक्रसंयुक्तं दातृरूपमिहोच्यते ।
देवस्य वामभागे तु श्यामरूपं सुसंस्थितम् ॥
सर्वाभरणसंयुक्तं पीतवस्त्रोत्तरीयकम् ।
शङ्खचक्रसमायुक्तमुत्तरे चाञ्जलिं न्यसेत् ॥
एवं लक्षणसंयुक्तं विष्णुरूपमिहोच्यते ।

(श्रीतत्त्वनिधौ ॥)

अथातस्संप्रवक्ष्यामि सर्वभूतहिताय च ।
चक्रदानस्वरूपं तु शृणु (ष्व) शरवणोद्भव ! ॥
त्रिनेत्रं चतुर्भुजं शान्तं जटामकुटमण्डितम् ।
वामपादं तु शयनं लम्बितं सव्यपादकम् ॥
टङ्कं रथाङ्गं सव्ये च वर(दं) कृष्णमृगं तथा ।
वामे विष्णुसमायुक्तं कृताञ्जलिपुटान्वितम् ॥
वामे गौरीसमायुक्तमुत्तरे परमेष्ठिनम् ।
सर्वावयवसंयुक्तं सर्वलक्षणसंयुतम् ॥
पद्मपुष्पं समभ्यर्च्य हरिणा नेत्रपूजितम् ।
प्रभामण्डलमध्यस्थं शिरश्चक्रसमायुतम् ॥
एवं कल्प्य विशेषेण प्रतिष्ठां शृणु षण्मुख ! ।

(उत्तरकारणागमे ॥)

नन्दीशानुग्रहः ।

नन्दीश्वरप्रसादे तु विशेषः कश्चिदिष्यते ।
द्विनेत्रं द्विभुजं शान्तं कृताञ्जलिपुटान्वितम् ॥

सुविकीर्णजटोपेतं जटामकुटकान्वितम् ।
आभङ्गसहितं कुर्य्यादागमश्रवणोन्मुखम् ॥

नन्दीश्वरप्रसन्नं तु कारयेत्पूर्वमानतः ।

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

विघ्नेश्वरवरप्रसन्नमूर्तिः ।

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
अभयं शिरसि न्यस्य वरदं वामहस्तके ॥

कृष्णापरशुसंयुक्तं विघ्नेशो दक्षिणे स्थितः ।
शयानं दक्षिणं पादं दधं वामं तु लम्बितम् ॥

सर्वाभरणसंयुक्तं श्यामवर्णं सुशोभितम् ।
देवस्य वामपार्श्वे तु देवीं प्रहसिताननाम् ॥

सर्वालङ्कारसंयुक्तां सव्ये तूत्पलधारिणीम् ।
वामे वरदसंयुक्तां द्विभुजां च त्रिनेत्रकाम् ॥

दक्षिणे शयितं पादं दधं वामे तु लम्बितम् ।
एकपीठस्थितां देवीमुमास्कन्दोक्तवत्कुरु ॥

विघ्नेशं रक्तवर्णं च किरीटमकुटान्वितम् ।
नमस्काराञ्जलिकरं पाशाङ्कुशसमन्वितम् ॥
सर्वलक्षणसंयुक्तं सर्वाभीष्टफलप्रदम् ।
विघ्नप्रसादमित्युक्तं............... ॥

(श्रीतत्वनिधौ ॥)

अथातस्संप्रवक्ष्यामि विघ्नेशानुग्रहं परम् ।
सर्वभूतहितं पुण्यं सर्वाभीष्टप्रदायकम् ॥
सर्वविघ्नविनाशार्थं कारयेद्देशिकोत्तमः ।
त्रिनेत्रं चतुर्भुजं शान्तं कुण्डलाभरणोज्वलम् ॥
बकपुष्पसुकेशं च स्तबकं चूलिकाकृतिम् ।
बकपत्रसमायुक्तं बकपुष्पसमन्वितम् ॥
आरग्वधस्रजं चैव स्तबकेन परिप्लुतम् ।
अङ्कुशं त्वक्षमालां च भसितं वरदं तथा ॥
वामे गौरीसमायुक्तं सव्यभागे गजाननम् ।
गजाननस्य काले तु भसितं धार्य पाणिना ॥
दिव्यच्छत्रसमायुक्तं सर्वावयवसुन्दरम् ।
एवं संकल्प्य विधिवत्प्रतिष्ठां कारयेत्ततः ॥

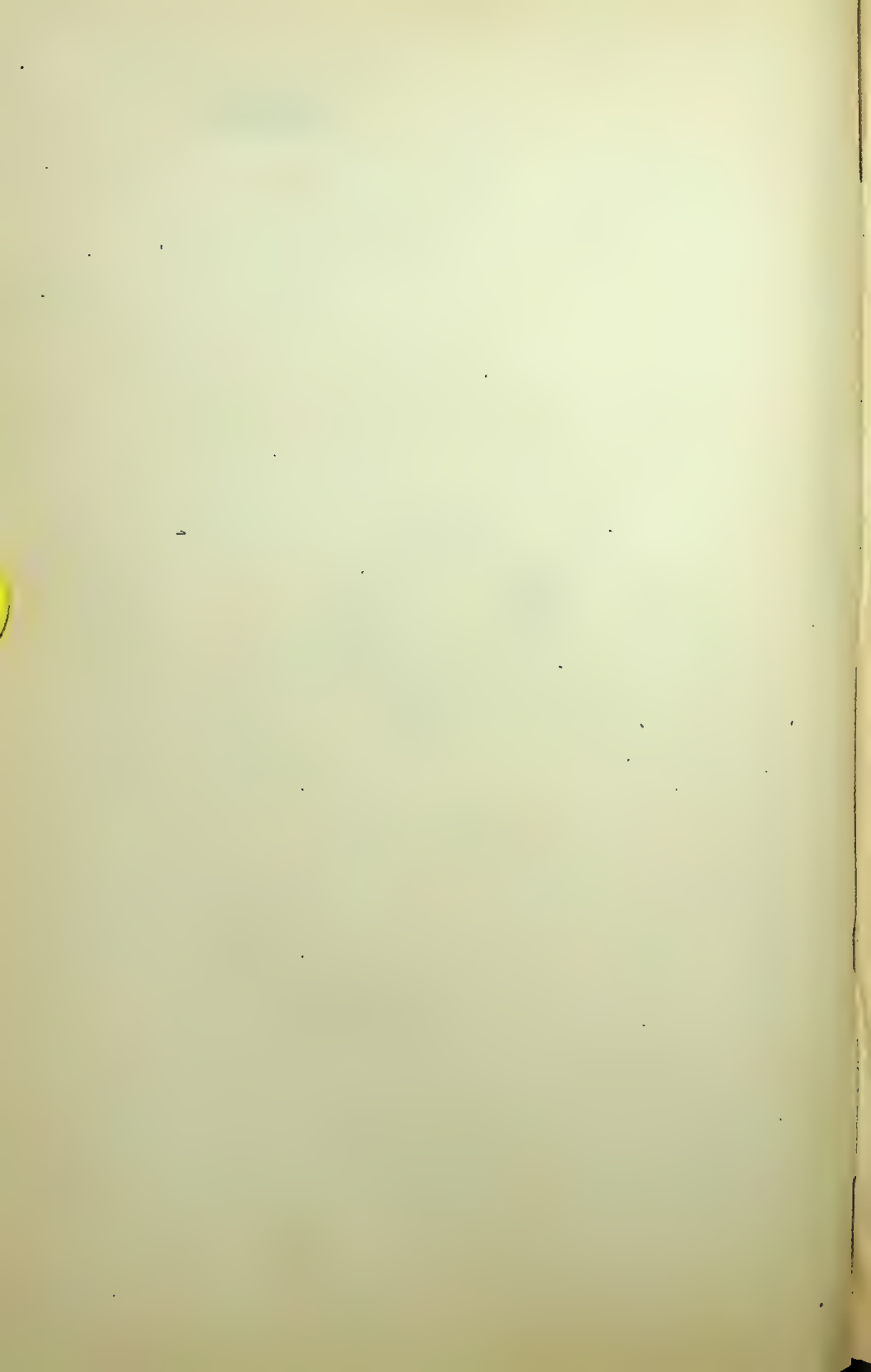
(उत्तरकारणागमे ॥)

किरातार्जुनमूर्तिः ।

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं दिव्याम्बरसमावृतम् ॥
धनुर्बाणयुतं रक्तं कृष्णापरशुसंयुतम् ।
उपवीतसमायुक्तं समभङ्गतनुं कुरु ॥
वामे गौरीसमायुक्तं दक्षिणे त्वर्जुनं स्थितम् ।

अर्जुनस्वरूपम् ।

एकवक्त्रं द्विनयनं जटामकुटसंयुतम् ।
सर्वाभरणसंयुक्तं कृताञ्जलिपुटं स्थितम् ॥
एवं किरातमाख्यातम्............ ।

(श्रीतत्वनिधौ ॥)

नृत्तमूर्तयः ।

नृत्तमूर्तयः ।

नृत्तमूर्तिः । (१)

नृत्तमष्टशतं भेदं तेष्वादौ नव उच्यते [1] ।
उत्तमं दशतालेन सर्वाङ्गं परिकल्पयेत् ॥

ऊर्ध्वकुक्षिं स्पृशेत्पूर्वसूत्रमेवं प्रकल्पयेत् ।
तत्सूत्राड्डोलबाह्वग्रमर्धाधिककलाङ्गुलम् ॥

तस्मादपरबाह्वग्रं युगाङ्गुलमुदाहृतम् ।
तस्मादग्निकराग्रान्तं सार्धत्रिंशाङ्गुलं तु वा ॥

हिक्कासूत्रसमोद्धृत्य तद्धस्ते मध्यमाग्रके ।
तद्धस्ततलमध्ये वा मध्याङ्गुलाग्रपर्वके ॥

मध्यपर्वेऽथवोद्धृत्य त्वनलं पात्रसंयुतम् ।
पात्रं विनाऽथवा त्वग्निं पञ्चांशं विस्तृतं भवेत् ॥

दक्षिणे पूर्वसूत्रात्तु बाह्वग्रं विंशदङ्गुलम् ।
तस्माड्डमरुके हस्ते मणिबन्धस्य बाह्यकम् ॥

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[1] 'नृत्तमष्टदशं ह्येवा तेष्वादौ नवमुच्यते' इति पाठान्तरम् ।

अष्टविंशतिमात्रं वा त्रिंशदङ्गुलमेव वा ।
दक्षिणे पूर्वहस्तं तु अभयं परिकल्पयेत् ॥
तन्मध्यमाङ्गुलाग्रं तु हिक्कासूत्रसमोद्धृतम् ।
अभये प्रकोष्ठमध्ये भुजङ्गवलयं न्यसेत् ॥
प्रकोष्ठमध्यनाहस्य सपादं तस्य दैर्ध्यकम् ।
तद्दीर्घादुपरिख्यातं फणं भान्वङ्गुलं भवेत् ॥
सप्ताङ्गुलविशालं तु घनं चैकाङ्गुलं भवेत् ।
पुरस्स्थितान्समीक्ष्यं तु जिह्वाद्वयसमन्वितम् ॥
भुजङ्गवलयं ह्येवं कल्पयेत्कल्पवित्तमः ।
उद्धृताङ्घ्रेस्तु जानूर्ध्वनाभिसूत्रसमं भवेत् ॥
सुविकीर्णजटाभारं पञ्चषं सप्त एव वा ।
रुद्रसङ्ख्याथवा विप्र ! उभयोः पार्श्वयोस्तथा ॥
जटाभारं पुष्पमाल्यैरलङ्कृत्य विशेषतः ।
नागं चैवार्कपुष्पं च दुर्धूर(धुस्तूर ?)कुसुमं तथा ॥
हसितशीर्षकं[1] चैव करोटी रत्नबन्धितम् ।
भूषयित्वा तु मकुटे दक्षिणेऽर्धेन्दुशेखरम् ॥
सिन्दूरालङ्कृतोरस्कमक्षमालावलम्बितम् ।
भस्मोद्धूलितसर्वाङ्गं किंचित्प्रहसिताननम् ॥

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[1] 'हसति शिरसीक'मिति आदर्शान्तरपाठः ॥

यज्ञोपवीतसंयुक्तमुरस्सूत्रसमन्वितम् ।
व्याघ्रीचर्म्माम्बरोपेतमूरुत्रिंशावसानकम् ॥
पादौ नूपुरसंयुक्तौ सर्वाभरणभूषितः ।
हस्तपादाङ्गुलास्सर्वे रत्नहेमाङ्गुलीयकाः ॥
मध्याङ्गुला विवर्ज्यास्तु शेषास्तु मुंद्रिकान्विताः ।
दक्षिणं कुञ्चितं पादमपस्मारोपरि स्थितम् ॥
तिर्य्यक्पादतलं न्यस्त्वा नृत्तं कुर्य्यान्महेश्वरः ।
वामपादेतोद्धृत्य[1] तिर्य्यक् तद्दक्षिणानुगम् ॥
डोलहस्तमथावर्त्य त्वपस्मारमथोच्यते ।
शम्भोस्सव्ये शिरः स्थाप्य वामे पादौ विकीर्णकौ ॥
तन्मुखं तु समुद्धृत्य व्याललीलासमन्वितम् ।
व्यालं वै वामहस्ते तु दक्षिणं तस्य मुद्रया ॥
तस्य श्यामनिभाकारमपस्मारं द्विजोत्तम ! ।
तस्य पार्श्वेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥
इदं स्यात्प्रथमं नृत्तं सर्वलोकहितावहम् ।
(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

नृत्तमूर्तिप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजस्त्रिनेत्रश्च संविकीर्णजटायुतः ॥

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१ ' वामपादं ततोद्धृत्ये 'ति पाठान्तरम् ।

जटामकुटसंयुक्तो वक्रनागफणावृतः ।
पृष्ठगाः पार्श्वगास्तास्स्युः पञ्चाद्येकैकवृद्धितः ॥
त्रिंशत्सङ्ख्यावसानास्स्युर्जटास्तास्सान्तरालकाः ।
धुर्द्धूरा(धुस्तूरा ?)रग्वधार्कादिपुष्पयुक्तास्सपिङ्गलाः ॥
कृताञ्जलिपुटोपेतजाह्नव्या दक्षिणस्थया ।
बालचन्द्रेण संयुक्तो वामपार्श्वस्थितेन च ॥
युक्तो वकुलमालाभिर्मुक्तादामोरगादिभिः ।
व्याघ्राजिनाम्बरो दीप्तस्सर्वाभरणभूषितः ॥
वामदोर्मूलमालम्बिद्वीपिचर्माम्बरान्वितः ।
दिव्याम्बरान्वितो वापि मृगाजिनयुतोऽपिवा ॥
कस्थ[1]ब्रह्मकपालेन नानापुष्पैरलङ्कृतः ।
धृतवाराहत(द ?)न्ताग्र[2]श्शार्दूलनखकच्छपः ॥
शाङ्खिकैर्मणिभिः प्रोतमालया हृदि भूषितः ।
स्थितो दक्षिणपादेन वामेनोपरिवर्तिना ॥
कुञ्चितावर्तमानाङ्घ्रिसुप्रसारितसत्करः ।
अम्बिकामुखबिम्बाब्जभ्रमरीकृतलोचनः ॥
आबद्धकिङ्किणीयुक्तस्तद्वन्नूपुरशोभितः ।
वामदक्षिणकर्णाढ्यपत्रिकानक्रकुण्डलः ॥

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१ 'अपि माष'मिति न्यायेन करस्थेतिपदे रेफो निरस्त इति संभाव्यते ।
२ 'दंष्ट्राग्रः' इति पाठान्तरम् ।

दक्षाभयकरस्थेन भुजङ्गेनोत्फणेन च ।
वामापरकरस्थेन वह्निना दक्षकेन तु ॥
डिण्डिमेन समायुक्त उपवीतेन संयुतः ।
गोक्षीरधवलप्रख्य आदित्याङ्गुलभङ्गयुक् ॥
नानासर्पसमायुक्तस्त्वपस्मारोपरि स्थितः ।
मूर्ध्नो ललाटदक्षस्थं ना सादक्षपुटस्थितम् ॥
नाभेर्दक्षिणतो गुल्फमध्ये सूत्रं प्रसारयत् ।
ललाटमध्यं सूत्रात्तु द्विमात्रमिति कीर्तितम् ॥
हिक्कासूत्रद्वयोर्मध्ये त्रिमात्रमिति कीर्तितम् ।
श्रोणिवामोरुसंस्पृष्टं तत्सूत्रमिह संमतम् ॥
सूत्रगुल्फद्वयोर्मध्यमेकाङ्गुलमिति स्मृतम् ।
सूत्राद्धि नतजान्वन्तं भानुदिङ्नन्दमात्रकम् ॥
तत्सूत्राद्वामपृष्ठान्तं सप्ताधिकदशाङ्गुलम् ।
तत्सूत्राद्वामजान्वेकचत्वारिंशदशाङ्गुलम् (?) ॥
सूत्राद्दक्षिणतः कुक्षिरष्टाङ्गुल उदाहृतः ।
सूत्रात्तु सव्यकुक्षिस्तु रुयङ्गुल इति स्मृतम् ॥
ऊरोर्दक्षिणतस्सूत्रं सप्ताधिकदशाङ्गुलम् ।
सूत्रात्तद्वामभागे तु नवमात्रमुदाहृतम् ॥
सूत्रात्तु वामकण्ठस्तु पञ्चाङ्गुल उदाहृतः ।
सूत्रात्तु दक्षकण्ठे तद्भाग इत्यभिधीयते ॥

सूत्रात्तु वामबाह्वन्तं त्र्यङ्गुलक्षयसंयुतम् ।
अथवान्यप्रकारेण सूत्रपातोऽभिधीयते ॥

कनीनिकान्तं तन्मूर्ध्नः तद्वन्नासापुटान्ततः ।
नाभेश्च दक्षवामान्तं स्थिताङ्घ्रेर्गुल्फमध्यमम् ॥

स्पृष्ट्वा यत्पतितं सत्रं मध्यसूत्रमुदाहृतम् ।
सूत्राद्वाममुखं पञ्च[मा*]त्रं कण्ठं त्रिमात्रकम् ॥

बाह्वन्ते तिथिमात्रं स्यान्नवमात्रं तु कक्षगम् ।
मध्योदरेऽष्टमात्रं स्यात् श्रोणी विश्वाङ्गुलेन च ॥

कटिस्तिथ्यङ्गुलेन स्यादन्यत्र षष्टिमात्रकः ।
नवमात्रं तदूरु स्यात्पार्ष्ण्यन्तं वेदतुङ्ग[क*]म् ॥

सप्ताङ्गुलं मुखं नेत्रं कण्ठस्स्याद्रसमात्रकम् ।
बाह्वन्ते तु त्रिमात्रं स्यात्कक्षान्ते विश्वमात्रकम् ॥

मुन्यङ्गुलं भवेत्कुक्षौ श्रोण्यां स्याद्युगमात्रकम् ।
कट्यां च वेदमात्रं स्याज्जानुरष्टाङ्गुलं भवेत् ॥

पादाग्रे मुखमात्रं स्यादेवं बुद्ध्वा समाचरेत् ।
स्थितजानुसमं विद्याद्वर्तिताङ्घ्रेस्समुच्छ्रयम् ॥

तत्पार्ष्णिजान्वोर्द्विमुखव्यन्तरं परिकीर्तितम् ।
श्रोणीसमुच्छ्रयं वामजानोरुद्धरणं मतम् ॥

तदूरुमध्यान्नाभेश्च अन्तरं नवमात्रकम् ।
तज्जानोर्दण्डहस्तस्य मणिबन्धान्तरं मनुः ॥

तस्मादभयहस्तस्य मणिबन्धो रसाङ्गुलः ।
तस्य चाङ्गुष्ठमूलान्तात्स्तनाक्षव्यन्तरं मतम् ॥
ततो(द्वो?)स्समं तलोच्चं स्यात्तद्वाह्वोर्मध्यमात्पुनः ।
सप्तादशाङ्गुलं विद्यादण्डहस्तस्य को(कू?)र्परम् ॥
भुजान्तं साग्निहस्तोच्चं सोग्निः पञ्चाङ्गुलोच्छ्रयः ।
विस्तारः कोलकस्तस्य शिखाभिस्तिसृभिर्युतः ॥
धृताडमरुको हस्तो कर्णोच्चादङ्गुलोऽधिकः ।
साग्नि डमरुकायामो भूतैस्तु मुखविस्तृतिः ॥
कोलको मध्यविस्तारः परितस्सूत्रयन्त्रितः ।
एकजिह्वासमायुक्तो गम्भीरध्वनिसंयुतः ॥
बाह्वास्तु मणिबन्धान्तं चतुस्त्रिंशत्तथापरम् ।
अपस्मारोच्छ्रयं भानुरुद्रनन्दाष्टमात्रकैः ॥
देवस्य वक्त्रमानेन स्यादपस्मारमानकम् ।
वक्त्रद्वयं समारभ्य पञ्चवक्त्रावसानकम् ॥
वक्त्रार्धमानवृद्धया तु सप्तमानमुदाहृतम् ।
चतुस्तालेन कर्तव्यमपस्मारो द्विजोत्तमाः! ॥
उष्णीषात्पादपर्यन्तं षडष्टांशं विभाजयेत् ।
उष्णीषात्केशपर्यन्तं कोलकं चेति कीर्तितम् ।
केशान्ताद्धनुपर्यन्तमष्टभागमिति स्मृतम् ।
गलमर्धाङ्गुलं प्रोक्तमध्यर्धः कर्ण उच्यते ॥

षडङ्गुल इति प्रोक्तो हिक्कादिहृदयान्ततः ।
तथैव तस्मान्नाभ्यन्तं षडङ्गुलमिति स्मृतम् ॥
तस्मात्तु मेढ्रमूलान्तं कौशिकाङ्गुलमुच्यते ।
ऊर्वायामं तु सप्तांशं जानूत्सेधो द्विमात्रकः ॥
जङ्घायामस्तु सप्तांशः पादोत्सेधो द्विमात्रकः ।
द्विभुजश्च द्विनेत्रश्च ऊर्ध्ववक्त्रस्त्वधोमुखः ॥
व्यालं वै वामहस्ते तु तस्य मूर्धा तु दक्षिणे ।
आवृतालङ्कृता भङ्गी सव्यपार्श्वशिरोयुतः ॥
देवस्य वक्ष्यमानेन जाह्नव्यायाम उच्यते ।
द्विभुजा च त्रि(द्वि?)नेत्रा च करण्डमकुटान्विता ॥
सर्वाभरणसंयुक्ता कृताञ्जलिपुटान्विता ।
ऊर्ध्वभागादधोभागं तोयाकारेण कारयेत् ॥
गङ्गादेव्यानया देवस्संयुक्तो वा विवर्जितः ।
प्रभावकाशं विस्तारो दशाधिकशताङ्गुलम् ॥
सप्तत्रिंशच्छतायामतद्दण्डो भागविस्तरः ।
एकाद्यदशपर्यन्तमङ्गैरूनाधिकापि वा ॥
व्यङ्गुलादङ्गुलर्ध्या तु बालचन्द्रस्तु सप्तधा ।
तद्वशात्पार्श्वगां देवीं कल्पयेत्तद्विधानतः ॥
कुर्याद्भृङ्गीरटिं (भृङ्गिरिटिं?) वाथ भद्रकालीमथापि वा ।
भुजङ्गत्रास आख्यातो भुजङ्गललितस्ततः ॥

भुजङ्गत्रासवत्सर्वं विशेषः कश्चिदस्ति हि ।
उद्धृतस्य तलं कुर्यात्स्थितजानूर्ध्वतः क्रमात् ॥
द्विमात्रं वा त्रिमात्रं वा चतुर्मात्रमथापि वा ।
भुजङ्गललितः स्यातस्तद्वैरव इहोच्यते ॥
भुजङ्गत्रासवत्सर्वं विशेषस्तत्र चोच्यते ।
उद्धृतं दक्षिणं पादं वामपादं तु वा नयेत् ॥
स पादो देहमध्यस्थ ऊर्द्ध्वपादतलान्वितः ।
चतुर्भुजोऽष्टहस्तो वा नानादिव्यास्त्रभूषितः ॥
शिलादिद्रव्यमासाद्य कुर्य्यादेवं नटेश्वरम् ।

(उत्तरकामिकागमे षट्चत्वारिंशत्तमपटले ॥)

नृत्ताधोद्धृतवामाङ्घ्रिजानु नाभिसमोत्थितम् ।
पादाङ्गुष्ठसमो जानु जान्वङ्गुष्ठसमोद्धृतम् ॥
प्रसार्य वामहस्तं च दण्डव दयोपरि ।
अभयं दक्षिणं हस्तं शेषं डमरुकान्वितम् ॥
कण्ठसीमान्तमुद्धृत्य यथाशोभं प्रकल्पयेत् ।
साग्निकं वामहस्तं तु बाहुसीमान्तमुद्धृतम् ॥
पादाधस्स्थमपस्मारं सर्पक्रीडासमन्वितम् ।
धुस्तूरकं करोटिं च गङ्गेन्दुबकपिञ्छकम् ॥

तिस्रः पञ्चजटास्सप्त प्रसार्य कुसुमोज्ज्वलाः ।
सव्ये त्वेवं तथा वामे दीप्ताग्निसदृशोज्ज्वलाः ॥
नृत्तरूपमिदं वत्स ! सर्वशान्त्यर्थमुच्यते ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

नृत्तमष्टाशतविधं तत्रादौ नव कथ्यते ।
भानुरुद्रदशांशं वा तुङ्गं नृत्तनतं भवेत् ॥
हिक्कासमानमुन्नम्य दक्षहस्ताङ्गुलाग्रकम् ।
त स्ततलमध्ये वा मध्यमाङ्गुलिकाग्रके ॥
तन्मध्यपर्वगं वाथ वह्निं पात्रगतं तु वा ।
पात्रं विनाथवा कुर्यादपरे डमरुं तथा ॥
दक्षिणे त्वन्यहस्ते स्यादभयं पूर्वमुक्तवत् ।
अभये प्रकोष्ठमध्ये तु भुजङ्गवलयं न्यसेत् ॥
डोलायमानं तद्वामहस्तं कुर्याद्यथोचितम् ।
स्थिताङ्घ्रिजानोर्वामाङ्घ्रिजानुनीव्रं कलाङ्गुलम् ॥
सुविकीर्य जटाभारं नानानागविचित्रितम् ।
करोटिकाभिर्दुर्द्धूर(धुस्तूर?)कुसुमैश्च भुजङ्गमैः ॥
भूषितं मकुटं कुर्याद् दक्षिणेऽर्धेन्दुशेखरम् ।
सिन्दूरालङ्कृतोत्तंसमक्षमालावलम्बितम् ॥

भस्मधूलितसर्वाङ्गं किंचित्प्रहसिताननम् ।
यज्ञोपवीतादियुतं व्याघ्रचर्माम्बरान्वितम् ॥

दक्षिणं कुञ्चितं पादमपस्मारोपरि स्थितम् ।
चतुस्तालेन कर्तव्यमपस्मारं प्रमाणतः ॥

शम्भोस्सव्यगतं तस्य शिरः कुर्यादधोमुखम् ।
पादौ विकीर्ण्य(र्य ?) हस्ताभ्यां व्याललीलामुदान्वितम् ॥

व्यालं वै वामहस्ते वा दक्षिणं मुद्रयान्वितम् ।
सस्यश्यामनिभं कुर्यादपस्मारं विशेषतः ॥

पद्मपीठमधः कुर्यात्कलाङ्गुलसमुच्छ्रयम् ।
तच्चतुर्गुणविस्तारं प्रभामण्डलसंयुतम् ॥

रविमण्डलवृत्तं तु प्रभामण्डलमत्र तु ।
तत्र वामेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥

एतत्स्यात्प्रथमं नृत्तं सर्वलोकहितावहम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च सुविकीर्णजटान्वितम् ।
कुररीवक्ष(?)संयुक्तं बर्हिपिञ्छसमन्वितम् ॥

मौलेर्दक्षे तु [1]धुर्तूरमर्धचन्द्रसमन्वितम् ।
दक्षिणे तु जटाग्रे तु जाह्नवीमभिवन्दिताम् ॥

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१. धुत्तूरपदं धुर्तूर इति दुर्धूर इति च कारणाद्यागमेषु बहुत्र प्रयुज्यते ।

पत्रं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् ।
सर्वाभरणसंयुक्तमुपवीतसमन्वितम् ॥
व्याघ्राजिनाम्बरोपेतं पादकिङ्किणिशोभितम् ।
जगत्प्र(गजप्र?)सारितं वामे दक्षिणेऽभयहस्तकम् ॥
डमरुं सव्यहस्ते तु वह्निर्वै वामहस्तके ।
वक्रं तु दक्षिणं पादमपस्मारोपरि स्थितम् ॥
उद्धृतं वामपादं तु पादाग्रं दक्षिणानुगम् ।
ललाटमध्यं दक्षे तु हित्वा सार्धाष्टकं यवम् ॥
तस्मात्तु लम्बयेत्सूत्रं दक्षनासापुटान्तकात् ।
दक्षिणाङ्घ्रेस्तु गुल्फस्य मध्यमादेव पातितम् ॥
तत्सूत्रकक्षयोर्मध्ये ऊरुस्स्मृत्यङ्गुलं भवेत् ।
तत्सूत्रकक्षयोरन्तर्वामोरोर्वसुमात्रकम् ॥
तत्सूत्राद्दक्षिणे ग्रीवा षडङ्गुलमिति स्मृतम् ।
तत्सूत्राद्वामके ग्रीवा गुणाङ्गुलमुदाहृतम् ॥
तत्सूत्राद्दक्षिणे नाभेर्ध्यन्तरं चाङ्गुलं भवेत् ।
तत्सूत्रान्मेढ्रमूलान्ताद्वामभागमिति स्मृतम् ॥
वामा स्फिक्पिण्डिका सूत्रात्सप्तानामङ्गुलं भवेत् ।
तत्सूत्राद्वक्रपादस्य जानुकं तु दशा ..लम् ॥
दक्षिणे बाहुसीमान्ताद्धिक्कासूत्रस्य मध्यमम् ।
(यवद्वयसमायुक्तं विंशदङ्गुलं चेति कीर्तितम् ॥)

यवद्वयाधिकं विंशदङ्गुलं चेति कीर्तितम् ।
हिक्कामध्यं समारभ्य दोस्सीमान्तं तु वामके ॥

यवद्वयसमायुक्तं सप्तादशाङ्गुलं भवेत् ।
नाभेर्दक्षिणके कुक्षितारं भागमिति स्मृतम् ॥

नाभेर्वामे तु कुक्षौ च तारं त्रयोदशाङ्गुलम् ।
वरदाग्निधरं हस्तं दोस्समं चेति कीर्तितम् ॥

शरमात्रं पावकोत्सेधं विस्तारं तु गुणाङ्गुलम् ।
त्रिशिखाभिस्समायुक्तं कल्पयेत्तलमध्यमे ॥

बाहोश्च मणिबन्धाच्च चतुस्त्रिंशदङ्गुलं भवेत् ।
डमरुकोपेतहस्तं तु सूचीहस्तमिति स्मृतम् ॥

तत्सूचिहस्तकस्योर्ध्वं कर्णोर्ध्वसममुच्यते ।
बाहोश्च मणिबन्धाच्च चतुर्विंशदङ्गुलं भवेत् ॥

वामाङ्घ्रेश्चैव जानूर्ध्वं नाभेस्तु सममुच्यते ।
वामाङ्घ्रेः पार्ष्णिकाधश्च वक्राङ्घ्रेर्जानुकोपरि ॥

तत्समं त्विति विज्ञेयं तत्पार्ष्णेर्जानुकान्ततः ।
चतुस्त्रिंशतिमात्रं तु व्यन्तरं चेति कीर्तितम् ॥

मणिबन्धकजान्वोश्च व्यन्तरं तु यवं भवेत् ।
दोर्मूलान्तसमं चैव अभयाग्रं प्रकीर्तितम् ॥

मणिबन्धकबाहोश्च व्यन्तरं तु यमं भवेत् ।
तस्य कूर्परमध्ये तु व्यालं तत्रैव विन्यसेत् ॥

चूचुकं नाभिकामूला द्यन्तरं[1] तु यमं(त्रं?)भवेत् ।
सव्यस्य वामसूत्रस्य मध्याद्वै पार्श्वयोस्तयोः ॥
वामबाहुद्वयोर्मध्ये शार्दूलाजिनकं न्यसेत् ।
त्रिवक्त्रायाममानेन अपस्मारं ततः कुरु ॥
चतुस्तालप्रमाणेन भूतरूपेण कारयेत् ।
तस्यैव वामपार्श्वे तु देवीं कुर्यात्सलक्षणम् ॥
भुजङ्गत्रासमेवं तु भिक्षाटनमथ शृणु ।

(पूर्वकारणागमे ॥)

नृत्तमूर्तिः । (२)

तदेव दक्षिणे पार्श्वे जटाग्रे जाह्नवी भवेत् ।
स्त्रीमानोक्ताङ्गसम्पूर्णं हृदयेऽञ्जलिसंयुतम् ॥
एवं जाह्नविसंयुक्तं नृत्तं यत्तद्द्वितीयकम् ।

(अंशुमद्भेदागमे पञ्चषष्टितमपटले ॥)

तदेव दक्षिणे पार्श्वे जटाग्रे जाह्नवी भवेत् ।
शम्भोरुच्चाङ्गुलेनैव षोडशाङ्गुलमुन्नतम् ॥
स्त्रीमानोक्ताङ्गसंपूर्णा हृदयेऽञ्जलिसंयुता ।
एवं जाह्नविसंयुक्तं नृत्तं यत्तद् द्वितीयकम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

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१. सूचिकानामिकामूलद्व्यन्तरमिति स्यात् ।

नृत्तमूर्तिः । (३)

तदेव वामपादं तु अपस्मारोपरि स्थितम् ।
उद्धृतं दक्षिणं पादं वामात्तुङ्गं प्रसारयेत् ॥
शेषं प्रागिव कर्तव्यं नृत्तं...तुस्तृतीयकम् ।

(अंशुमद्भेदागमे पञ्चषष्टितमपटले ॥)

नृत्तमूर्तिः । (४)

सुविकीर्णजटाभारं जटामकुटमण्डितम् ।
जटामकुट(मण्डल ?)संयुक्तं शेषं प्रथमनृत्तवत् ॥
चतुर्थं नृत्तमेतत्स्यात् सर्वप्राणिहितावहम् ।

(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

अनुकीर्णजटाभारं जटामकुटमण्डितम् ।
जटामण्डलयुक्तं वा चतुर्थेऽन्यद्यथादिमम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमूर्तिः । (५)

उष्णीषोर्ध्वकसीमान्तं सव्यपादं समुद्धृतम् ।
सुवक्रं वामपादं तु अपस्मारोपरि स्थितम् ॥
भुजाष्टकसमायुक्तमेतत्पञ्चममुच्यते ।
अभयं शूलपाशं च डमरुं दक्षिणे करे ॥

कपालं चाग्निपात्रं च घण्टां हस्तिकरोपमम् ।
गजहस्तोपमं हस्तं प्रसार्य्यं दक्षिणानुगम् ॥

यत्तत्प्रथमनृत्तस्य पूर्वसूत्रं प्रसारयेत् ।
पञ्चमं नृत्तमेवं स्यात्ततष्षष्ठं वदाम्यहम् ॥

अंशुमद्भेदागमे पञ्चषष्टपटले ॥

उष्णीषोर्ध्वैकमात्रान्तं सव्यपादं समुद्धरेत् ।
सवक्रं वामपादं तदपस्मारोपरिस्थितम् ॥

(उप) भुजाष्टकसं [आ] युक्तमेतत्पञ्चममुच्यते ।
अभयं शूलपाशौ च डमरुं दक्षिणे करे ॥

कपालं चाग्निपात्रं च घण्टां[1] हस्तिकरोपमम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमूर्तिः । (६)

दोर्भिष्षोडशभिर्युक्तं वामे गौरीसमायुतम् ।
स्कन्दधृग्वामहस्तेन सव्यहस्तोद्धृताञ्जलिः ॥

स्कन्दोभयकराभ्यां तु मातुस्तनकदाहृतम्[2] ।
एवं गौरी समीक्ष्येशं भीतातिस्नेहविस्मयात् ॥

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१ 'तालिण्डुकरोपम 'मिति पाठान्तरम् ॥ २ 'हस्ताभ्यामुद्धृतं स्कंधं स्तनं तस्य प्रसारितम् ' इति पाठान्तरम् । 'निपीड्य वे ' ति शिल्परत्नगतार्धेन समनन्तरस्थितेन भवितव्यमिति प्रतिभाति ।

अभयं डमरुं चैव वज्रं शूलं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वै दक्षिणे करे ॥

अभयं शूलपाशं च खड्गं डमरुकं ध्वजम् ।
वेतालं सूचिहस्तं च दक्षिणेऽष्टकरं भवेत् ॥

सव्यानुगकरं डोलं वामं चैव गजोपमम् ।
अनलं मिथुनं चैव वलयं केतुरेव च ॥

घण्टा खेटकपालं च वामपार्श्वेऽष्टहस्तके ।
अनलं गजहस्ताभं खेटकं विस्मयं तथा ॥

घण्टां चैव कपालं च क्षुरिका सूचिमेव च ।
वामे त्वष्टभुजं ख्यातं शेषं पञ्चमनृत्तवत् ॥

पादौ पंचमनृत्तं स्यात् यत्तत्तद्वद्विधीयते ।
षष्ठमं ह्येवमाख्यातं सप्तमं शृणु सुव्रत ! ॥

(अंशुमद्भेदागमे पञ्चषष्टितमपटले ॥)

दोर्भिष्षडङ्गसंयुक्तं[1] वामे गौरीसमायुतम् ।
स्कन्दो भयात्कराभ्यां तु मातुः स्तनद्वदोदरात् ॥

निपीड्य वा कराभ्यां तु वामभागोद्धृताञ्जलिम् ।
एवं गौरी निरीक्ष्येशं भीत्यातिस्नेहविस्मयात् ॥

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1 'दोर्भिष्षोडशभिर्युक्त' मिति भवितव्यम् ।

अभयं डमरुं चैव वज्रं शूलं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वै दक्षिणे करे ॥

सजानुगकरं डोलं वामं गजकरोपमम् ।
अङ्कु(न ?)लं मिथुनं चैव वलयं केतुरेव च ॥

घण्टां चैव कपालं च वामपार्श्वेऽष्टहस्तके ।
पादौ पञ्चमनृत्तस्य विधिवत्तद्विधीयते ॥

(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमूर्तिः । (७)

त्रिनेत्रं चाष्टहस्तं च सुविकीर्णजटायुतम् ।
कुञ्चितं वामपादं तु अपस्मारोपरि स्थितम् ॥

उद्धृतं दक्षिणं पादं चाङ्गुष्ठं चाग्रसीमगम् ।
अभयं शूलपाशं च डमरुं दक्षिणे करे ॥

कपालं चाग्निपात्रं च तथा विस्मयहस्तकम् ।
गजहस्तोपमं हस्तं सव्यासव्यानुगं तथा ॥

नतमानं दशांशं स्यात् वामे गौरीसमायुतम् ।
सप्तमं नृत्तमाख्यातं जगदार्तिविनाशनम् ॥

(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

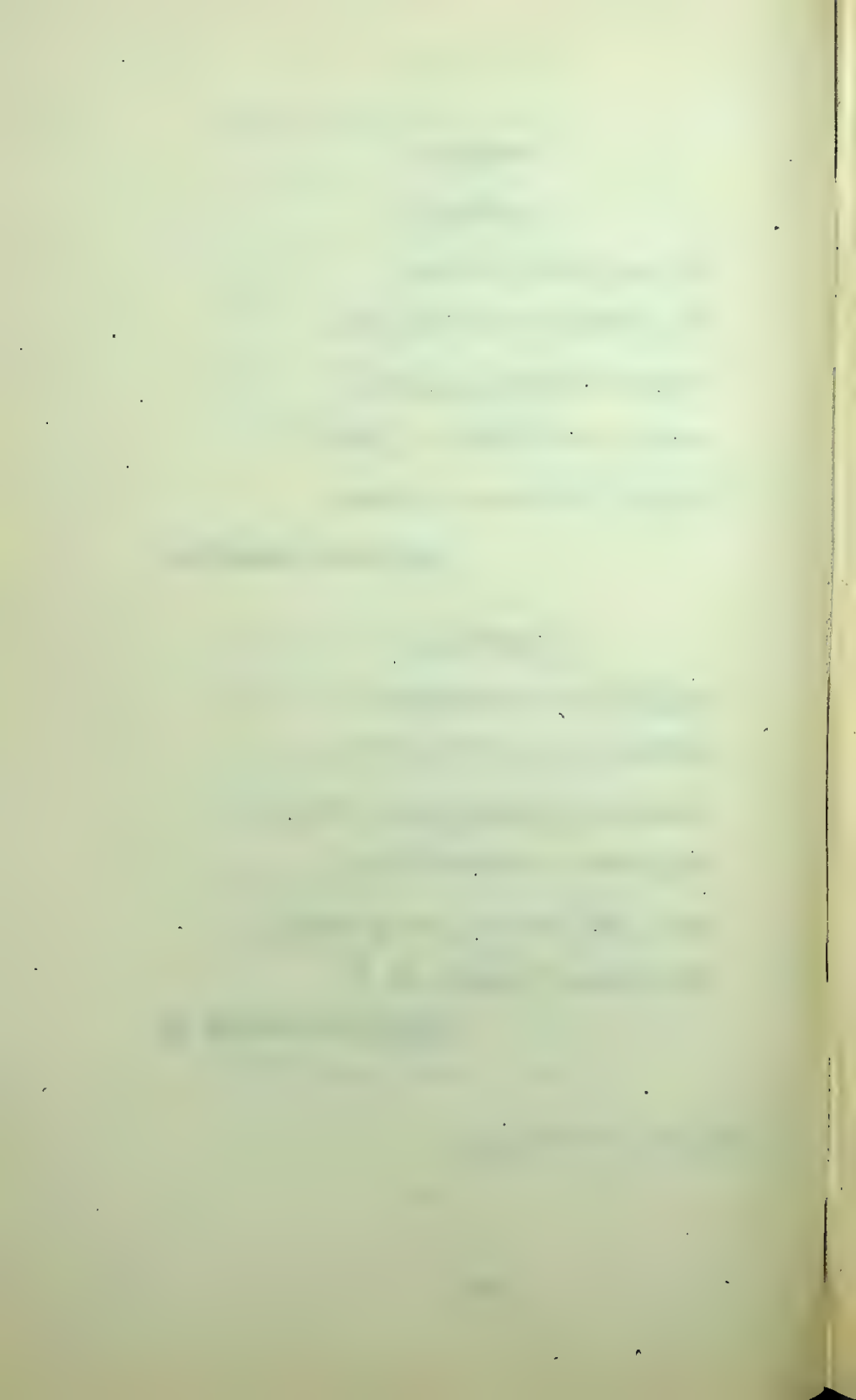
नृत्तमूर्तिः । (८)

तदेव षड्भुजोपेतमभयं डमरुं तथा ।
शूलं दक्षिणपार्श्वे तु कपालं विस्मयं तथा ॥
गजहस्तोपमं वामे सूत्रं प्राग्वत्तदष्टमम् ।
पञ्चमस्य च नृत्तस्य षष्ठमस्य च ... स्मृता ॥
नेत्रद्वयमिति ख्यातं शेषाणां तु त्रिनेत्रकम् ।

(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

नृत्तमूर्तिः । (९)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
अभयं डमरुं सव्ये वामेऽग्निर्गजहस्तवत् ॥
अपस्मारं विना पीठे वामाङ्घ्रिं कुञ्चितं स्थितम् ।
तत्तत्पुरस्स्थितं पीठे सव्यपादकानिष्ठिका ॥
तत्पादं कुञ्चितं युक्त्या सूत्रं युक्त्या तु लम्बयेत् ।
नवमं नृत्तमाख्यातं गङ्गाधरमथ शृणु ॥

(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

दक्षिणामूर्तिभेदाः ।

दक्षिणामूर्तिभेदाः।

व्याख्यानदक्षिणामूर्तिः।

अथ वक्ष्ये विशेषेण दक्षिणामूर्तिलक्षणम्।
लम्बयेद्दक्षिणं पादं वामाङ्घ्रिर्नलकाग्रकम्॥

सव्योर्वग्रे निधातव्यं वामपादं तु शाययेत्।
नतमध्यर्धमात्रं स्याच्चतुर्भुजसमन्वितम्॥

दक्षिणे पूर्वहस्तं तु ज्ञानमुद्रां तु धारयेत्।
दक्षिणे परहस्तं तु अक्षमालाधरं परम्॥

वरदं वामहस्तं स्याद्दण्डहस्तमथापि वा।
वामजानूपरिष्टात्तु वरदे तलपृष्ठकम्॥

वामजानूपरिष्टात्तु दण्डं चेत्कूर्परं न्यसेत्।
वामे तु परहस्ते तु वह्निं वा व्यालमेव वा॥

अर्धार्जिवक्त्रं[1] सर्वाङ्गमार्जवं स्फटिकोपमम्।
विकीर्णमूर्धजं वापि जटामण्डलमेव वा॥

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[1] 'अर्धार्जिवक्त्र'मित्यर्धस्य 'अर्थेन्द्रवक्त्रसर्वाङ्गममदा स्फटिकोपमम्' इति पाठान्तरम्।

......वद्धमूर्ध्नि वा जटामकुटमेव वा ।
चतुर्भुजस्त्रिनेत्रस्तु कुन्देन्दुधवलप्रभः ॥

श्वेतविद्रुमहेमाभश्श्यामाभो वा प्रकीर्तितः ।
व्याघ्रचर्माम्बरो वापि दिव्याम्बरधरस्तु वा ॥

उत्तरीयसमोपेतश्शुक्लयज्ञोपवीतकः ।
विकीर्णमूर्धजो वापि जटामकुट एव वा ॥

पट्टिकाबन्धनो वापि सत्करोटिकया युतः ।
धुर्धूरारग्वधैर्नागपत्रैश्चन्द्रेण मण्डितः ॥

पञ्चमुद्रासमोपेतो गङ्गाकिङ्किणिसंयुतः ।
अधस्ताद्वटवृक्षस्य शैलादूर्ध्वं श्रितः पुनः ॥

व्याघ्रचर्मोपरिष्टात्तु स्थितो वीरासनोऽथवा ।
लम्बितं दक्षिणं पादं तज्जानूपरि संस्थितम् ॥

वामाङ्घ्रिनलकं कुर्यात्सव्यहस्तं तु मुद्रया ।
सन्दर्शसंज्ञयोपेतो वामहस्तस्थपुस्तकः ॥

अथवा नागसंयुक्तो वामहस्तस्समीरितः ।
वरदं तं विजानीयाज्जानुस्थमणिबन्धकः ॥

दण्डहस्तो यदा स स्यात्प्रकोष्ठं[1] जानुसंस्थितम् ।
विकसत्पद्मसङ्काशस्त्वधस्ताद्विस्तृताङ्गुलिः ॥

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[1] 'दण्डहस्ते यदा स स्याद्' इति पाठान्तरम् ।

परहस्तद्वये चाक्षमालाञ्ज्वालासमन्वितः ।
पद्मं वा चोत्पलं वापि व्यालं वामे तु कल्पयेत् ॥
कटकौ तौ प्रकर्तव्यौ प्रसन्नसमलोचनः ।
नासाग्रदृष्टियुग्वामहस्तो वा स्यात्सुपुस्तकः ॥
सजटामकुटा देवचूचुकास्यगलान्तकाः ।
तत्तत्कलासमोपेताश्शुक्लयज्ञोपवीतिनः ॥
शुक्लाद्यम्बरसंयुक्ता भस्मरुद्राक्षसंयुताः ।
कौशिकः काश्यपश्श्यामस्त्वितरौ पीतवर्णकौ ॥
रक्तवर्णो भरद्वाजो धूम्राभावत्रिगौतमौ ।
एषामेकद्वयं वापि त्रयं वा पार्श्वयोर्न्यसेत् ॥
व्याख्यानमूर्तिरेवं स्याद्गेयमूर्तिस्ततो मतः ।

(उत्तरकामिकागमे एकपञ्चाशत्तमपटले ॥)

दक्षिणामूर्तिमीशानं कुर्याद्वटतरोरधः ।
लम्बयेद्दक्षिणं पादं वामाङ्घ्रेर्नलकाग्रकम् ॥
सममेवं विधातव्यं वामपादं तु शाययेत् ।
दक्षिणे पूर्वहस्ते तु ज्ञानमुद्रां तु धारयेत् ॥
दक्षिणे परहस्ते तु कारयेदक्षमालिकाम् ।
वरदं वामहस्ते तु दण्डं वा परिकीर्तितम् ॥
वामजानूपरिष्टात्तु दण्डं चेत्कूर्परं न्यसेत् ।
वामे परकरे तत्र वह्निं वा मृगमेव वा ॥

विकीर्णमूर्धजं वापि जटामण्डलसंयुतम् ।
जटाभिर्बद्धमूर्तिर्वा जटामकुटशोभितम् ॥
शुद्धस्फटिकसङ्काशं................ ।
वामे धुर्द्धूर(धुस्तूर?)पुष्पं च नागं च शिरसि स्मृतम् ॥
दक्षिणेन्दुकलायुक्तं सर्वाभरणभूषितम् ।
सितवस्त्रोत्तरीयं च सितयज्ञोपवीतिनम् ॥
व्याघ्रचर्माम्बरोपेतं त्रिनेत्रं क्लेशवर्जितम् ।
रुद्राक्षं कण्ठमालां च हृन्मालां च विधापयेत् ॥
नारदो जमदग्निश्च वसिष्ठो दक्षपार्श्वके ।
भारद्वाजश्च शुनकस्त्वगस्त्यो वामपार्श्वके ॥
वन्दितैः किन्नराद्यैस्तु सेवितं भक्तिसंयुतैः ।
अपस्मारोपरिष्टात्तु लम्बपादतलं न्यसेत् ॥
धर्मव्याख्यानमूर्तिः स्यादेवं सर्वशुभावहम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

दक्षेण मुद्रां प्रतिपादयन्तं सिताक्षसूत्रं च तथोर्ध्वभागे ।
वामे च पुस्तामखिलागमाद्यां बिभ्राणमूर्ध्वेन सुधाधरं च ॥
सिताम्बुजस्थं सितवर्णमीशं सिताम्बरालेपनमिन्दुमौलिम् ।
ज्ञानं मुनिभ्यः प्रतिपादयन्तं तं दक्षिणामूर्तिमुदाहरन्ति ॥

(विष्णुधर्मोत्तरे ॥)

चतुर्भुजं त्रिनेत्रं च द्वीपिचर्माम्बरान्वितम् ।
आवृतालङ्कृता भङ्गी शङ्ख्यर्ककुसुमान्वितम् ॥
सद(न्दं ?)शं दक्षिणं हस्तं पुस्तकं वामहस्तके ।
सव्यके चाक्षमालां च व्यालं वै वामहस्तके ॥
पादाग्रे दृष्टिपातं तु किंचिद्भङ्गसमायुतम् ।
लम्बितं दक्षिणं पादं तस्योर्वग्रस्य चोपरि ॥
वामपादस्य नलकं संयुतं कारयेत्सुधीः ।
हिक्कामध्यं समारभ्य कटके मणिबन्धकात् ॥
व्यन्तरं त्रियवं प्रोक्तमृषिसङ्घैस्समावृतम् ।
अगस्त्यश्च पुलस्त्यश्च विश्वामित्रोऽङ्गिरास्तथा ॥
एवं व्याख्यानमूर्तिं तु गेयमूर्तिं शृणुष्वथ ।

(पूर्वकारणागमे एकादशपटले ॥)

ज्ञानदक्षिणामूर्तिः ।

तदेव वीणाहीनं तु ज्ञानमुद्राभयान्वितम् ।
वामं प्रसारितं हस्तं वामजानूरुकूर्परम् ॥
दक्षिणे त्वपरे चाक्षमाला वामेऽब्जमुत्पलम् ।
शुद्धश्वेतनिभं वर्णं शेषं पूर्ववदाचरेत् ॥
ज्ञानमूर्तिरिति ख्यातं सर्वकारणकारणम् ।

(अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

अथवा पूर्वहस्ताभ्यां ज्ञानमुद्राभयौ धृतौ ।
वामं प्रसारितं वाथ वामजानूर्ध्वकूर्परे ॥

अपरे दक्षिणे त्वक्षमालामुत्पलमन्यतः ।
ज्ञानमूर्तिरिति ख्यातं सर्वकारणकारणम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

योगदक्षिणामूर्तिः ।

अन्योन्याङ्घ्रितलं विप्र ! स्फिक्पिण्डाधः प्रकल्पयेत् ।
ज्ञानमुद्रां हृदि स्थाने त्वभ्यन्तरमुखं करम् ॥

वरदं वामहस्तं तु मेढ्रपीठोपरि न्यसेत् ।
अपरे दक्षिणे चाक्षमालाब्जं वामहस्तके ॥

नासाग्रं तु समीक्ष्याक्षमार्जवं सूत्रदेहकौ ।
अपरे तु जटालम्ब्य ऋषिभिस्सेवितं परम् ॥

योगमूर्तिरिति ख्यातं ध्याने दुःखनिवृत्तिदम् ।
लम्बयेद्दक्षिणं पादं वाममुत्कुटिका(त्कटुका ?)सनम् ॥

योगपट्टिकयाबध्य देहं चोत्कुटिका(त्कटुका ?)ङ्घ्रिकम् ।
प्रसार्य्य वामहस्तं तु वामजानूपरि द्विज ! ॥

प्रागिवैव कृतं शेषं सोऽप्येवं योगमूर्ति वै ।
ऊरुमूर्ध्नि समाश्रित्य अन्योन्यं पादपार्ष्णिकौ ॥

योगपट्टिकयोपेतं जङ्घामध्ये द्विजोत्तम ! ।
प्रसार्य्य पूर्वहस्तौ द्वौ जानूपरि निधापितौ ॥

अपरे दक्षिणे चाक्षमाला वामे कमण्डलुम् ।
जटामण्डलसंयुक्तं ततश्चन्द्रशेखरम् ॥

नीलग्रीवासमायुक्तं शङ्खकुन्देन्दुसन्निभम् ।
अपरे शाययेदृक्षं नानासर्पविभूषितम् ॥

हृन्मा...................रुद्राक्षैस्तु[1] ।
एवं त्वनेकभेदेन दक्षिणामूर्तिरुच्यते ॥

(अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

व्याख्यानसहितस्त्वेव सन्दर्शस्य समास्ययुक् ।
तत्राक्षिपातयोगेन सदाकुञ्चितलोचनः ॥

प्रसृतो वामहस्तस्याद्योगमूर्तिरयं मतः ।
अथ कुञ्चितवामाङ्घ्रियुग्मास्फिग्गतपार्ष्णिकः ॥

उद्धृतं तस्य जान्वग्रं दण्डकूर्परकान्तयुक् ।
सदंस(सन्दर्श ?)दृष्टिपातश्च आभङ्गं चैव पूर्ववत् ॥

नानामृगैस्तु संकीर्णं नानाव्यालैस्तु संयुतः ।
नानामुनिगणैस्सार्धं सिद्धविद्याधरैरपि ॥

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१ 'अपरेचाययेत्रृक्षो नानासर्पविभूपितः । हृन्माला कर्णमालाध्या दूर्वत्रृक्षे विराजितम ॥' इति पाठान्तरम् ।

भूतैश्च किन्नरैरन्यैः पुष्पवृक्षैश्च मण्डितम् ।
शैलं कुर्यात्तु तत्पार्श्वे वटवृक्षस्तु शाद्वलः ॥
फलशाखोपशाखाढ्यो नानापक्षिसमायुतः ।
तन्मूले दक्षिणे छायानिषण्णः कृ(कृ?)पया युतः ॥
रत्नोपशोभिते पीठे व्याघ्रचर्मोत्तरछदे ।
आसीनो मुनिभिस्सम्यक् कौशिकादिभिरादरात् ॥
शिवद्विजकुलस्यादिभूतैस्तु परितस्स्थितैः ।
आगमाहितचेतोभिः परमेशेन दीक्षितैः ॥
एवं तु दक्षिणामूर्तेर्मूर्तिभेदा उदाहृताः ।
आसीनो वा स्थितो वापि ऋषिभिस्संवृतो न वा ॥
वटवृक्षविहीनो वा भूताद्यावृत एव वा ।
भूतस्थलम्बपादो वा दक्षिणेशस्समीरितः ॥

(उत्तरकामिकागमे एकपञ्चाशत्तमपटले ॥)

अन्योन्याङ्घ्रितलं सम्यक् स्फिक्पिण्डाधः प्रकल्पयेत् ।
ज्ञानमुद्रां हृदि स्थाने त्वभ्यन्तरमुखं करम् ॥
वरदं वामहस्तं तु मेढ्रपीठोपरि न्यसेत् ।
अपरे चोत्पलं चाक्षमालां पूर्ववदाचरेत् ॥
नासाग्रं स्वं समीक्ष्य स्वमार्जवं देहमाचरेत् ।
सुविकीर्णजटायुक्तं योगमूर्तिरिति स्मृतम् ॥

लम्बयेद्दक्षिणं पादं वाममुत्कुटि(त्कटु ?)कासनम् ।
संबद्धय योगपट्टेन देहोत्कुटि(त्कटु ?)काङ्घ्रिकौ ॥
प्रसार्य वामहस्तं तु वामजानूपरि स्थितम् ।
एतच्च योगमूर्तिस्स्याच्छेषं पूर्ववदाचरेत् ॥
ऊरुमूलं समाश्रित्य अन्योन्याबद्धपार्ष्णिकम् ।
योगपट्टिकयोपेतं जङ्घामध्ये विशेषतः ॥
प्रसार्य पूर्वहस्तौ द्वौ जानूपरि निधापितौ ।
अपरे दक्षिणे वाक्षमालां वाम(मे?)कमण्डलुम् ॥
जटामण्डलसंयुक्तं करोव्यर्धेन्दुशेखरम् ।
नीलग्रीवासमायुक्तं शङ्खकुन्देन्दुसन्निभम् ॥
योगमूर्तिविशेषाख्यं शेषं प्रागिव कारयेत् ।

(शिल्परत्ने द्वाविंशपटले ॥)

वीणाधरदक्षिणामूर्तिः ॥

तदेव वामपादेनोत्कुटि(त्कटु?)कासनसंयुतम् ।
पूर्वहस्तद्वयोर्वीणाधृतं युक्त्या द्विजोत्तम ! ॥
शेषं प्रागिव कर्तव्यमेतद्वीणाधरं भवेत् ।

(अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

ऊर्ध्वाधोमध्यकटकौ तस्यां सर्पकरावुभौ ।
वीणा तु दक्षिणे वाग्रे(दक्षिणोर्वग्रे?)ऽदक्षिणे कटक(के?)स्थितः॥

दक्षिणे कटकं चोरुस्थितायां विनिवेशयेत् ।

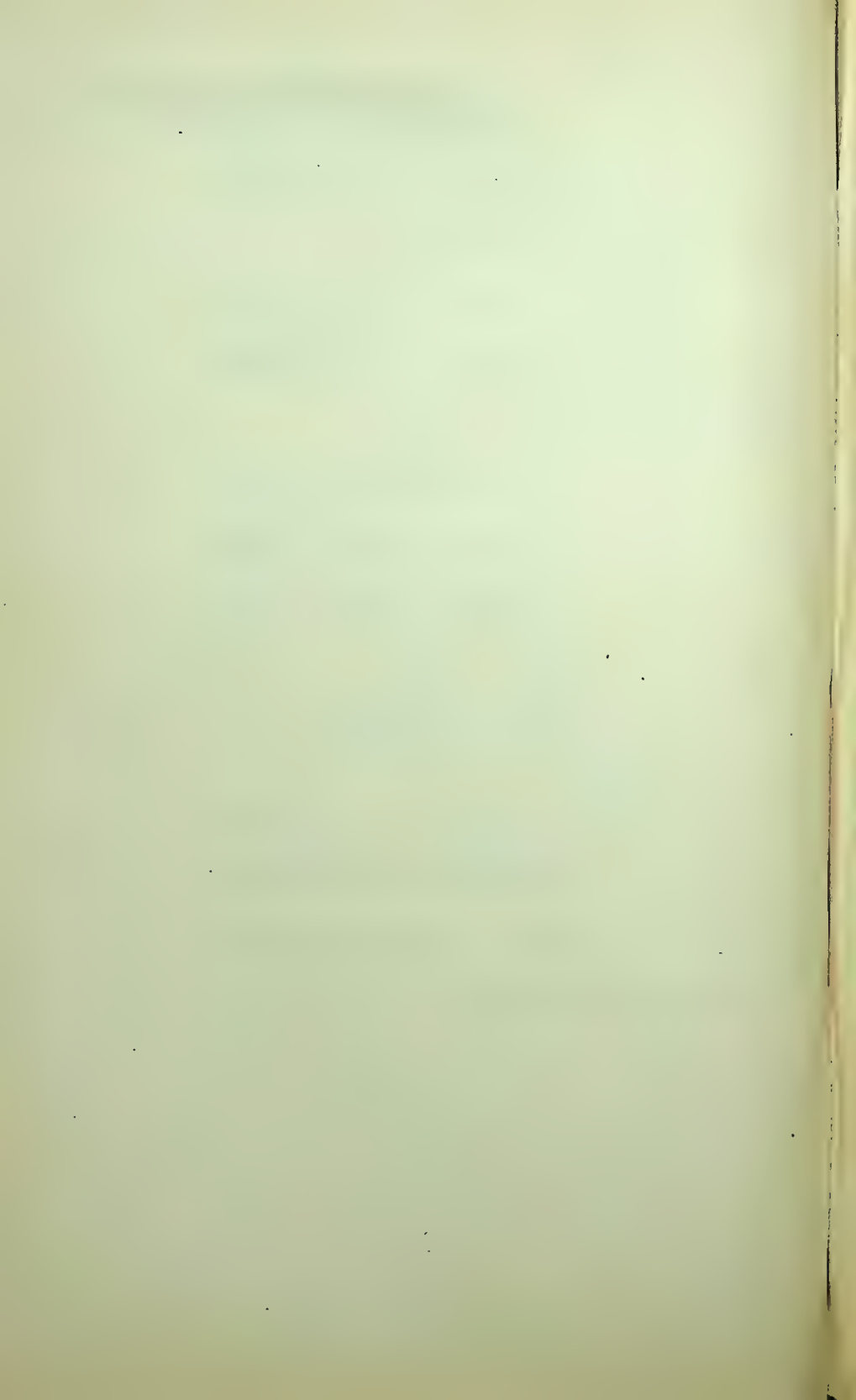
(उत्तरकामिकागमे एकपञ्चाशत्तमपटले ॥)

तदेव वामपादेनोत्कुटिकासनसंयुतम् ।
पूर्वहस्तद्वये वीणा चेत्तद्वीणाधरं स्मृतम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

कटकं दक्षिणं हस्तमधोमुखं तदुच्यते ।
वामहस्तं तु कटकमूर्ध्ववक्त्रं तदुच्यते ॥
तन्त्रीं निवेशयेदूरुकाग्रे दक्षिणपादके ।
वामहस्तस्य कटके सव्यहस्तं तथोपरि ॥
ऊरुबाह्यं त्रिमात्रं तु कटकोर्ध्वे युगाङ्गुलम् ।
दण्डायाममिति प्रोक्तं विस्तारं तु द्विमात्रकम् ॥
वा(ला?)बुवक्त्रं तु षण्मात्रमुत्सेधं तु तदर्धकम् ।
एतदेव विशेषं तु शेषं पूर्वोक्तवद्भवेत् ॥
दक्षिणामूर्तिरेवं स्याच्छृणु मन्मथनिग्रहम् ।

(पूर्वकारणागमे एकादशपटले ॥)

कङ्कालमूर्तिभिक्षाटनमूर्ती ।

कङ्कालमूर्तिभिक्षाटनमूर्ती ।

कङ्कालमूर्तिः ।

अथ कङ्कालमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना ।
पादौ तु पादुकोपेतौ वामपादं तु सुस्थितम् ॥

गमनापेक्षया सव्यपादमीषत्समुद्धृतम् ।
शुद्धश्वेतनिभं वर्णं सर्वाभरणभूषितम् ॥

रक्तकञ्चुकबद्धाङ्गं जटामकुटमण्डितम् ।
धुर्धूरपुष्पनागं च वामे सव्येन्दुशेखरम् ॥

हसितं वक्त्रसन्धार्य्य सुगेयगणसेवितम् ।
किंचित्प्रकाशितान्तस्स्थदशनांशुविलासितम् ॥

गेयश्रृङ्गारसंयुक्तमास्यमेवं प्रकल्पयेत् ।
कर्णौ कुण्डलसंयुक्तौ वामे शङ्खदलं तु वा ॥

पूर्वहस्तद्वयोर्वामे डंक(ढक्का?)कसव्ये प्रहारकम् ।
दक्षिणं हिमं वक्रव्यातं(हरिणीवक्त्रे व्यापितं?) सिंहकर्णवत् ॥

वामहस्ते तु पिञ्छं च कङ्कालास्थि व धारयेत्
तदस्थ्याकृति निर्मांसं द्विपादं द्विकरान्वितम् ॥

कृष्णश्यामनिभाकारमर(मपाने?) दण्डवेशनम् ।
दण्डे कङ्कालपादौ द्वौ रज्जुना बन्धयेद्बुधः ॥
केतुकिङ्किणिनेत्राभ्यां निष्क्रान्तरुधिरं तु वा ।
एतत्कङ्कालनाम्ना तु वामस्कन्धोपरि न्यसेत् ॥
अनेकभूतैर्जायाभिस्सेवितं त्वादरान्वितैः ।
बलिपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् ॥
दर्व्या त्वन्नं तु तत्पात्रे निधायाकृतिजायया ।
किञ्चित्प्रकाशितं योनिसंयुक्तानतवाससा ॥
संभ्रान्तमनसोपेता जायास्सर्वास्त्वनेकशः ।
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ॥
दक्षिणे कटिपार्श्वे तु छुरिकां चैव बन्धयेत् ।
उभयोः पार्श्वयोर्हस्तं नानानागविभूषितम् ॥
ऋषिभिर्देवगन्धर्वसिद्धविद्याधरादिभिः ।
हृदयेऽञ्जलिसंयुक्तैस्संभ्रान्तमनसान्वितैः ॥
आत्मानीतस्वमानान्तं सेवितं तैः सुपूजितम् ।
वीधी(थी?)स्संमार्जयेद्वायुः पर्जन्यो जलसेचनम् ॥
पुष्पवृष्टिकृतो देवा ऋषयः स्तोत्रपाठकाः ।
ऋग्यजुस्सामाथर्वैश्च स्तुतिं कुर्यात्पदेपदे ॥
चर्मबन्धं च कंसं च कदम्बं सुषिरं तथा ।
श ध्वनिसमायुक्तं पञ्चशब्दा महारवे ॥

तुम्बुरुनारदादैश्च गेयकर्म सलक्षणम् ।
छत्रं धृत्वा रविश्चन्द्रश्चामरान्दिव्ययोषितः ॥

(अंशुमद्भेदागमे द्विसप्ततितमपटले ॥)

पादे पादुकसंयुक्तं चतुर्दोर्भिस्समन्वितम् ।
सयज्ञसूत्रं शान्तं च गमनोन्मुखमीश्वरम् ॥

आबद्धक्षुरिकं सौम्यं कपर्दमुकुटोज्वलम् ।
क्षौमाम्बरं सितं कुर्यात्सुन्दरं तं विभूषणम् ॥

सशङ्खपत्रिका वामे दक्षिणे नक्रकुण्डलम् ।
दक्षिणं कुञ्चितं पादं वामपादं तु सुस्थितम् ॥

समभङ्गयुतं वापि कान्तियुक्तनिजाङ्गकम् ।
प्रहरं दक्षिणे हस्ते ढक्कां वामे तु पूर्वयोः ॥

सव्यमध्याङ्गुलाग्रं तु कृष्णाजिह्वाग्रगं भवेत् ।
वामे करे परे पिञ्छदण्डकं कालदण्डकम् ॥

उभयोर्दण्डयोर्मूलं स्कन्धमूलोपरि स्थितम् ।
नानागणसमायुक्तं नानाभूतसमाकुलम् ॥

स्वसव्ये भूतमूर्धस्थबलिपात्रेण संयुतम् ।
नानारूपधरैर्भूतैरनेकैः परिवारितम् ॥

भेरिकाकाहळाद्याढ्यैर्गाननृत्तरवाकुलैः ।
योषितश्चानवद्याङ्गयो मत्प्रेक्षावश्यमोहिताः ॥

न्यस्तभूषणवस्त्राद्या बलिदानसमुन्मुखाः ।
आशीर्वादान्विताः काश्चित् काश्चिदालिङ्गनोन्मुखाः ॥
योषितो देववक्षास्यस्तननाभ्यन्तसीमकाः ।
(उत्तरकामिकागमे द्विपञ्चाशत्तमपटले ॥)

कङ्कालमूर्तिनं वक्ष्ये पादयोः पादुकान्वितम् ।
सुस्थितं वामपादं तु गमनापेक्षयापरम् ॥
पादमीषत्समुद्धृत्य करोत्वधिकसुन्दरम् ।
शुद्धश्वेतनिभं चारु सर्वाभरणभूषितम् ॥
रत्नकञ्चुकबद्धाङ्गं जटामकुटमण्डितम् ।
धुर्धूरपुष्पं नागं च वामे दक्षेन्दुशेखरम् ॥
किंचित्प्रकाशितान्तस्स्थदशनांशुविराजितम् ।
दक्षिणं हरिणीवक्त्रे व्यापितं सिंहकर्णवत् ॥
वामहस्ते च दण्डं तु कङ्कालास्थि च धारयेत् ।
तदस्यस्यातु(स्थ्याकृतिः?) निर्मांसं द्विपादं द्विकरान्वितम् ॥
कृष्णश्यामनिभाकारमपाने दण्डवेशनम् ।
दण्डे कङ्कालपादौ द्वौ रज्जुना बन्धयेद्बुधः ॥
केतुदण्डेन नेत्राभ्यां निष्क्रान्तं रुधिरं तु वा ।
एवं कङ्कालदण्डं तु वामस्कन्धोपरि न्यसेत् ॥
बलिपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् ।
दक्षिणेऽन्नं तु तत्पार्श्वे निधाय कृतजायया ॥

किंचित्प्रकाशितं योनिसंयुतानतवाससा ।
संभ्रान्तमनसोपेतं जायास्सर्वास्त्वनेकशः ॥
व्याघ्रचर्माम्बरोपेतं दुकूलवसनान्वितम् ।
दक्षिणे कटिपार्श्वे तु क्षुरिकाश्चैव बन्धयेत् ॥
क्षुरिका हैमसंकाशा रूपबंधसमन्विता ।
यक्षकिन्नरसिद्धाद्यैस्सेवितं पूजितं नुतम् ॥
चामरैरर्कचन्द्राभ्यां वीजितं रत्नभूषितैः ।
अण्डानां सुस्थितार्थं तु सर्वलोकोपकारकम् ॥
कङ्कालमोचनार्थं तु स्यात् कङ्कालाभिधः ।

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च कपर्दमकुटान्वितम् ।
पादे पादुकसंयुक्तं किंचिद्वै गमनोन्मुखम् ॥
सर्वाभरणसंयुक्तं यज्ञसूत्रोपशोभितम् ।
शङ्खं तु वामकर्णे तु दक्षिणेन च कुण्डलम् ॥
क्षौमवस्त्रधरं कुर्याद्दक्षिणे क्षुरिकायुधम् ।
डमरुं वामहस्ते तु प्रहरं दक्षिणे करे ॥
कङ्कालदण्डमूलं तु पिञ्छदण्डस्य मूलकम् ।
वामे त्वपरहस्तेन सङ्गृहीतं तु कल्पयेत् ॥
उभयोर्दण्डकाग्रं तु अंसकोपरि विन्यसेत् ।
कृष्णामुखगतं हस्तं दक्षिणेऽपरहस्तकम् ॥

नानानागसमायुक्तं किंचित्प्रहासिताननम् ।
बलिपात्रधरं भूतदेवं वामे तु कारयेत् ॥

भिक्षादानोन्मुखस्त्रीभिर्मोहिताभिस्समाकुलम् ।
नानाभूतसमायुक्तं नानालीलासमन्वितम् ॥

ढक्कासंयुक्तहस्तं तु वरदं चेति कीर्तितम् ।
हरिणीजिह्वया हस्तस्याग्रमालेपितं कुरु ॥

कङ्कालधारिणं हस्तं कटकं चेति कीर्तितम् ।
कक्षतुल्यं तु तस्याग्रं यमं दोर्मणिबन्धयोः ॥

बिम्बस्य त्रिमुखं वापि सार्धत्रिमुखमेव वा ।
कारयेद्भूतरूपाणि पञ्चतालेन बुद्धिमान् ॥

देवस्तनसमोच्चं वा कक्षोच्चं वा विशेषतः ।
नारीस्संकल्पयेद्धीमानुभयोः पार्श्वयोरपि ॥

(पूर्वकारणागमे एकादशपटले ॥)

भिक्षाटनमूर्तिः ।

अथ वक्ष्ये विशेषेण भिक्षाटनमहेश्वरम् ।
पादौ पादुकसंयुक्तौ वामपादं तु सुस्थितम् ॥

ईषदुद्धृत्य सव्यं तु पादं तु गमनोत्सुकम् ।
ललाटमध्यमासव्ये नवाष्टौ वा यवान्तरे ॥

पादौ पादुकसंयुक्तौ पादुकारहितौ तु वा ।
सुविकीर्णजटाभारं जटामण्डलमेव वा ॥

वृत्तबन्धजटा वाथ नग्नरूपं नताननम् ।
ललाटपट्टसंयुक्तं करेधृत्वे(रोत्वर्धे?)न्दुशेखरम् ॥

सर्वाभरणसंयुक्तं कटिसूत्रविवर्जितम् ।
शुद्धश्वेतनिभं वर्णं नानानागविभूषितम् ॥

दक्षिणे पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ।
वामे तु पूर्वहस्तं तु वरदं स्यात्कपालधृक् ॥

दक्षिणे परहस्ते च डमरुं च धरेद्द्विज ! ।
वामे तु शिखिपिञ्छं च कर्तव्यं त्वतिशीतलम् ॥

सितवस्त्रोत्तरीयं च नागेन कटिवेष्टितम् ।
श्वेतयज्ञोपवीतं तु नीलकण्ठं त्रिपुण्ड्रधृक् ॥

पद्मपीठोपरिष्टात्तु शेषं कङ्कालरूपवत् ।

(अंशुमद्भेदागमे चतुस्सप्ततितमपटले ॥)

एष एव परो दवो नग्नः कङ्कालवर्जितः ।
विकीर्णोभयपार्श्वस्थजटालकविभूषितः ॥

कटिदेशे प्रकर्तव्यः फणिसूत्रेण वेष्टितः ।
सत्कपालं च वरदं वामहस्तं तु कल्पयेत् ॥

दिव्यढक्कासमायुक्तं वामस्थमपरं करम् ।
शिखिपिञ्छधरं कुर्यात्सव्यस्थमपरं करम् ॥

व्यालपार्श्वस्थितः कार्यः पूर्वसव्यो मृगास्यगः ।
सव्यं कोणसमायुक्तमथवा परिकल्पयेत् ॥
कपालहस्तपृष्ठं तु नाभिदघ्नं प्रकल्पयेत् ।
डमरूच्चं तु कर्णान्तं तद्धस्तमणिबन्धनात् ॥
कर्णान्तं षोडशैर्मात्रैः शेषं कङ्कालवद्भवेत् ।
भिक्षाटनो हरः प्रोक्तः पृथग्विष्णुयुतो न वा ॥

(उत्तरकामिकागमे द्विपञ्चाशत्तमपटले ॥)

सृष्टिमूर्तेः कपालं तु स्थितिमूर्तेः कलेबरम् ।
डमरुकसमोपेतं भस्मसर्पैरलङ्कृतम् ॥
कण्ठे(स्कन्धे ?) शूलसमायुक्तं छन्नवीरसमायुतम् ।
पादुकोपरि पादौ च सर्वभूतसमावृतम् ॥
एवं भिक्षाटनं वत्स ! कामनाशमथ शृणु ।

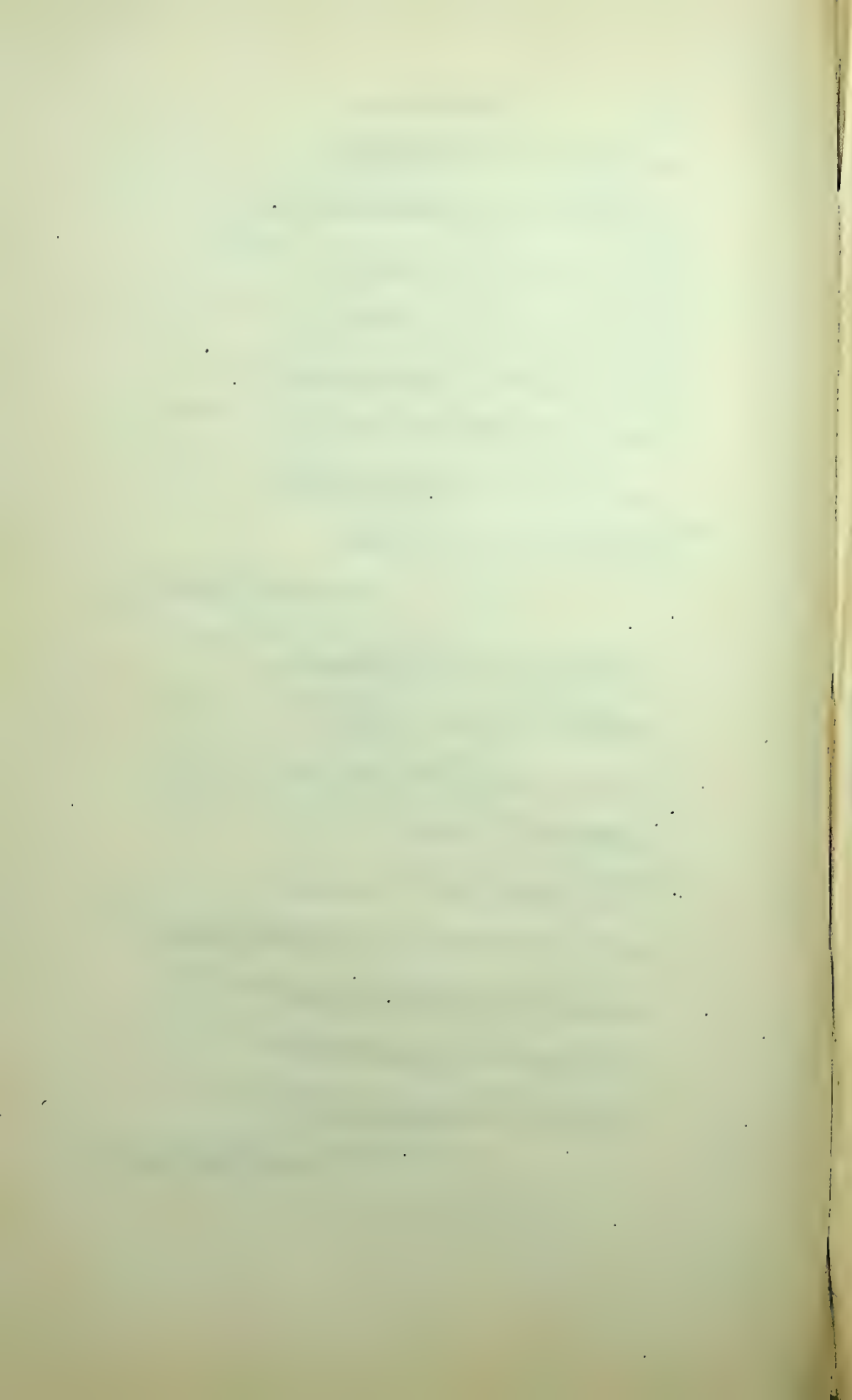
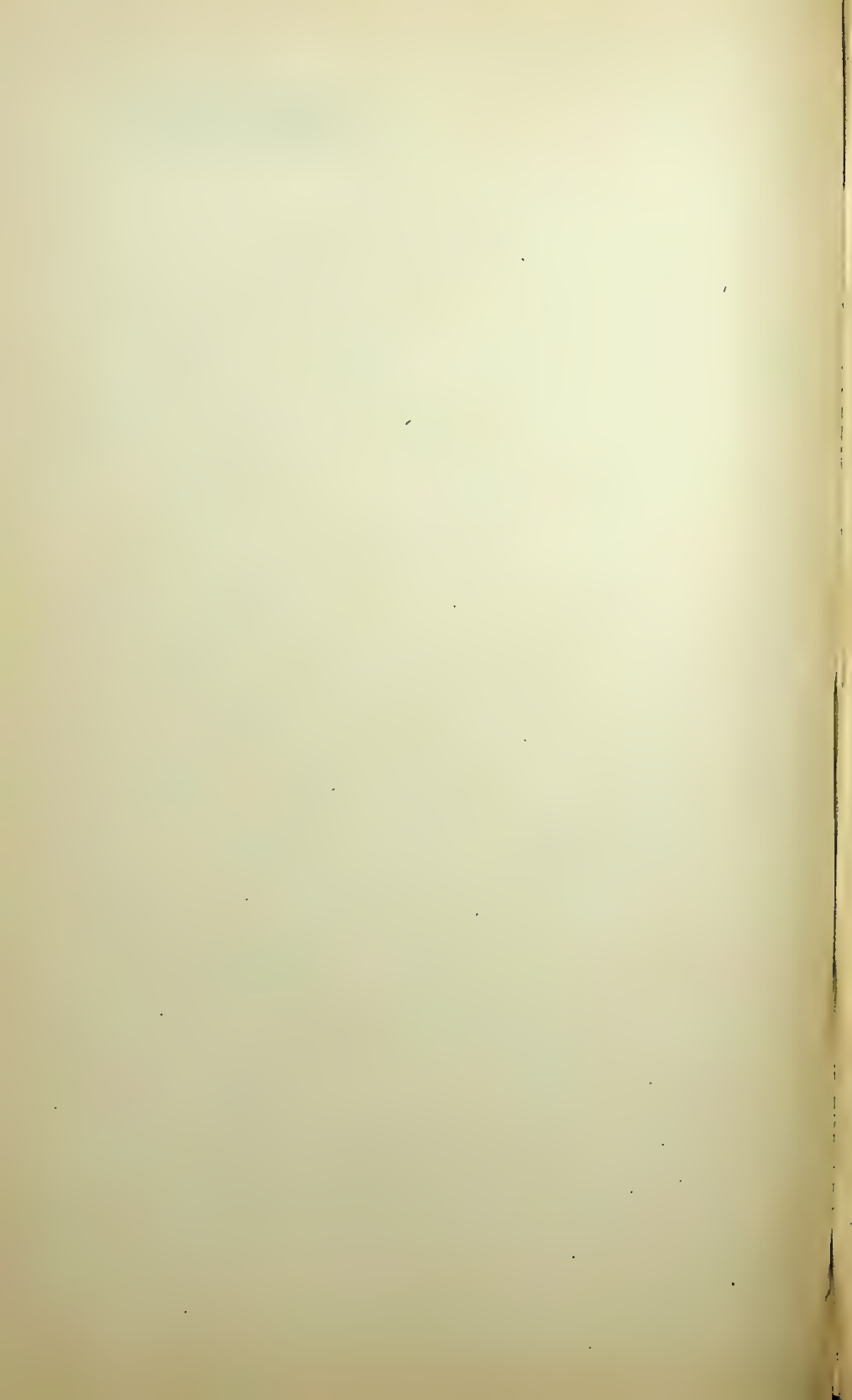
(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अथ भिक्षाटनं वक्ष्ये पादौ पादुकसंयुतौ ।
सुस्थितं वामपादं तु गन्तुं दक्षिणमुद्धृतम् ॥
सुविकीर्णजटाभारं जटामण्डलमेव वा ।
विवृथ(वृत्त ?)बन्धजटा वाथ उपानरहितं तु वा ॥
ललाटपट्टसंयुक्तं करोत्वर्धेन्दुशेखरम् ।
सर्वाभरणसंयुक्तं को(क ?)टिसूत्रविवर्जितम् ॥

शुद्धश्वेतनिभं प्रोक्तं नानानागविभूषितम् ।
दक्षिणं पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ॥
वामे तु पूर्वहस्तं तु वरदं तु कपालधृक् ।
दक्षिणे परहस्ते तु डमरुं चर्म्मघटितम् ॥
वामे तु शिखिपिञ्छं तु सितवस्त्रोत्तरीयकम् ।
श्वेतयज्ञोपवीतं तु कटौ नागेन वेष्टितम् ॥
नीलकण्ठं त्रिपुण्ड्राढ्यं पद्मपीठोपरि स्थितम् ।
कङ्कालमूर्तिवच्छेषं सर्वमत्र विशेषतः ॥

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिनेत्रं चतुर्भुजं नग्नरूपं किंचित्स्मिताननम् ।
आवृतालङ्कृताभङ्गी पादे पादुकसंयुतम् ॥
दक्षिणे तु कराग्रं तु हरिणास्यानुगं भवेत् ।
दक्षिणापरहस्तं तु डमरुकयुतं भवेत् ॥
वामे कपालहस्तं तु अपरं पिञ्छधारिणम् ।
कुञ्चितं दक्षिणं पादं वामपादं तु स्वस्तिकम् (सुस्थितम् ?) ॥
सभङ्गस्थानकं कुयार्द् गमनोन्मुखरूपकम् ।
कपालोपेतहस्तस्य पृष्ठं नाभिसमं भवेत् ॥
शेषं सर्वं विशेषेण कङ्कालस्योक्तवद्भवेत् ।

(कारणागमे एकादशपटले ॥)

गङ्गाधरादिमूर्तयः ।

गङ्गाधरादिमूर्तयः ।

गङ्गाधरः ।

गङ्गाधरमहं वक्ष्ये संक्षेपाच्छृणु सुव्रत ! ।
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥

दक्षिणे पूर्वहस्तं तु वरं देव्याननाश्रितम् ।
वामे तु पूर्वहस्तेन देवीमालिङ्गनं कुरु ॥

दक्षिणे परहस्तं तु जटाजाह्नविसंयुतम् ।
उष्णीषान्तं समद्धृत्य वामे कृष्णमृगं धृतम् ॥

देवस्य वामपार्श्वे तु गौरी विरहितानना ।
सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् ॥

प्रसार्य दक्षिणं हस्तं वामहस्तं तु पुष्पधृक् ।
अथवा दक्षिणं हस्तं प्रकोष्ठं तिर्य्यगन्तं भवेत् ॥

श्रोण्यधस्तात्तलं लम्ब्य वस्त्रं धृतमिवाकृतिः ।
भागीरथीं दक्षपार्श्वे ऋषिभिः प्रार्थितेश्वरम् ॥

गङ्गाधराकृतिर्ह्येवं ततो वै त्रिपुरान्तकम् ।

(अंशुमद्भेदागमे षट्षष्टपटले ॥)

गङ्गाधरप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजस्त्रिनेत्रश्च जटामकुटमण्डितः ॥
दक्षिणाभयहस्तस्थोऽप्यन्यत्र कटकामुखः ।
तेन हस्तेन धृत्वैकां जटां गङ्गासमन्विताम् ॥
संस्थितस्तु प्रसन्नात्मा कृष्णापरशुसंयुतः ।
जटायुक्तकरोच्चं तु कर्णस्योर्ध्वसमं भवेत् ॥
तदन्तरं तु द्विमुखमाभङ्गेन समन्वितम् ।
इन्दुशेखरवच्छेषं कर्तव्यं मुनिपुङ्गवाः ! ॥
देवस्य वामभागे तु देवीं कुर्यात्सलक्षणाम् ।
कुर्याद् भगीरथं देवं नाभ्यास्थस्यन(स्यस्तन?)सीमगम् ॥
गलान्तं वाष्टतालेन विलम्बितजटान्वितम् ।
वल्कलाम्बरसंयुक्तं ह्न्मस्तककृताञ्जलिम् ॥
द्विनेत्रं च द्विबाहुं तमेवं गङ्गाधरो भवेत् ।

(उत्तरकामिकागमे त्रिषष्टितमपटले ॥)

गङ्गाधरमहं वक्ष्ये सर्वलोकसुखावहम् ।
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥
विश्लिष्यं स्याजटाबन्धं वामे त्वीषन्नताननम् ।
दक्षिणे पूर्वहस्ते तु वरदं दक्षिणेन(वामेन?) तु ॥

देवीमुपाश्रितेनैव देवीमालिङ्ग्य कारयेत् ।
दक्षिणापरहस्तेनोद्धृत्योष्णीषसीमकम् ॥
स्पृशेज्जटागतां गङ्गां वामेन मृगमुद्धरेत् ।
देवस्य वामपार्श्वे तु देवी विरहितानना ॥
सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् ।
प्रसार्य दक्षिणं हस्तं वामहस्तं तु पुष्पधृक् ॥
सर्वाभरणसंयुक्तौ सर्वालङ्कारसंयुतौ ।
भगीरथं दक्षिणे तु पार्श्वे मुनिवरान्वितम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च कपर्दमकुटान्वितम् ।
अभयं दक्षिणं हस्तं कटकं वामहस्तकम् ॥
कपर्दमकुटं तेन गृहीतं जाह्नवीयुतम् ।
वामदक्षिणहस्तौ तु कृष्णापरशुसंयुतम् ॥
अभयं पूर्ववत्प्रोक्तं कपर्दोपेतहस्तकम् ।
तस्य वामे भवानीं तु कारयेल्लक्षणान्विताम् ॥
जान्वन्तं वापि नाभ्यन्तं भागीरथ्यास्तु मानकम् ।
प्रलम्बकजटोपेतमुष्णीषं जल(मुष्णीषाञ्जलि ?)हस्तकम् ॥
द्विभुजं च त्रिनेत्रं च वल्कलाम्बरसंयुतम् ।
एवं गङ्गाधरं प्रोक्तं चण्डेशानुग्रहं शृणु ॥

(पूर्वकारणागमे एकादशपटले ॥)

अर्धनारीश्वरः ।

अथार्धनारीमूर्तिं तु वक्ष्येऽहं शृणु सुव्रत ! ।
चतुर्भुजं वा द्विभुजं द्विविधं परिकीर्त्तितम् ॥

सुस्थितं दक्षिणं पादमितरं कुञ्चितं भवेत् ।
वामेऽर्धं पार्वतीरूपं दक्षिणेऽर्धं महेश्वरम् ॥

अभयं परशुं सव्यहस्तौ तत्तु शिवांशकम् ।
वृषमूर्ध्नि च विन्यस्तं कूर्परं वामहस्तके ॥

तदन्यद्वामहस्तं तु कटकं पुष्पहस्तकम् ।
द्विभुजे वरदं पूर्वं परहस्तं तु पुष्पधृक् ॥

शिवस्याभरणं सव्ये वामे स्त्रीभूषणं मतम् ।
पुंस्तनं दक्षिणे पार्श्वे वामे नारीपयोधरम् ॥

अथवा कुञ्चितं सव्यं वामपादं तु सुस्थितम् ।
सव्यं शूलधरं हस्तं वामं पुष्पधरं करम् ॥

वरदं दक्षिणं हस्तं वृषमूर्ध्नि तु कूर्परम्[१] ।
कपालं दक्षिणे हस्ते वामहस्तं प्रसारितम् ॥

दक्षिणे रौद्रदृष्टिस्स्यात् वामपार्श्वे तु शीतलम् ।
दुकूलं चोरुमध्यस्थं सव्यं गुल्पमन्यकम्[२] ॥

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१ 'वरदं दक्षिणं हस्तमन्योऽक्षिशिरपूर्वक' मिति पाठान्तरम् ।
२ 'सव्यं गुल्फन्तमन्यक' मिति पाठान्तरम् ।

एवं समासतः प्रोक्तमर्धनारीश्वरं परम् ।

(अंशुमद्भेदागमे एकोनसप्ततितमपटले ॥)

उमार्धं वामभागं तु हरार्धं दक्षिणं वपुः ।
सजटामकुटं दक्षं शश्यर्धाङ्कितमग्रजाः ! ॥

करण्डमकुटं वाममलकेन समन्वितम् ।
ललाटं दक्षिणे भागे नयनार्धेन संयुतम् ॥

पत्रं तु वामकर्णे स्याद्वालिकेनापि संयुतम् ।
सनक्रकुण्डलं सव्ये तं विना वाथ कारयेत् ॥

सव्ये टङ्काभये हस्ते उत्पलं वामगे करे ।
देव्यध्यायोदितास्त्रं वा दर्पणासक्तलोचनम् ॥

उमाभागं स्तनोपेतं चित्रवस्त्रपरिच्छदम् ।
व्याघ्राजिनाम्बरं सव्यपादं कुञ्चितमिष्यते ॥

सुस्थितं वामचरणं नूपुरेणाप्यलङ्कृतम् ।
वामं मरतकाभं स्याद्दक्षिणं मणिसन्निभम् ॥

चन्द्रशेखरवच्छेषं कर्तव्यं हि मुनीश्वराः ।

(उत्तरकामिकागमे षष्टितमपटले ॥)

दक्षिणार्धे हरं चैव वामार्धे पार्वती तथा ।
दक्षिणं कुञ्चितं पादं वामपादमृजु स्थितम् ॥

हरस्य दक्षिणे हस्ते कूर्परं वृषके स्थितम् ।
प्रकोष्ठे शुकसंयुक्तं हरं परशुसंयुतम् ॥

वामे कटकहस्तं तु दक्षिणे त्वभयं स्मृतम् ।
श्यामवर्णमुखां देवीं रक्तवर्णं हरं तथा ॥

व्याघ्रचर्माम्बरं देवं पार्वतीं क्षौमधारिणीम् ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अर्धनारीश्वरं वक्ष्ये सुस्थितं दक्षिणाङ्घ्रिकम् ।
कुञ्चितं वामपादं तु सर्वाभरणभूषितम् ॥

वामार्धं पार्वतीरूपं दक्षिणार्धं महेश्वरम् ।
अभयं परशुं दक्षहस्ते वामगतं भुजम् ॥

वृषस्य मूर्ध्नि विन्यस्तकूर्परं चारु सुन्दरम् ।
पुष्पधृक्कटकं त्वन्यं चतुर्भुजमिदं स्मृतम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

अर्धनारीश्वरो देवः कथ्यते लक्षणान्वितः ।
दक्षिणं पुरुषाकारं वामं योषिन्मयं वपुः ॥

त्रिशूलं दक्षिणे हस्ते वामहस्ते च दर्पणम् ।
उत्पलं वा प्रकुर्वीत केयूरवलयान्विते ॥

कर्णे तु दक्षिणे नागं वामे कर्णे तु कुण्डलम् ।
जटाभारो दक्षिणे स्यादर्धचन्द्रार्धभूषितः ॥

कुन्तलान् कबरीभारान्वामभागेन विन्यसेत् ।
ललाटे लोचनस्यार्धं तिलकार्धं प्रकल्पयेत् ॥

विशालं दक्षिणं वक्षो वामं पीनपयोधरम् ।
द्वीपिचर्मपरीधानं दक्षिणं जघनस्थलम् ॥
वामे लम्बपरीधानं कटिसूत्रत्रयान्वितम् ।
वामस्य दक्षिणं पादं पद्मस्योपरि कल्पयेत् ॥
तस्यार्धं च तथा वामं नूपुरालङ्कृतं लिखेत् ।
(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

अर्धं देवस्य नारी तु कर्तव्या शुभलक्षणा ।
अर्धं तु पुरुषः कार्यस्सर्वलक्षणभूषितः ॥
ईश्वरार्धे जटाजूटं कर्तव्यं चन्द्रभूषितम् ।
उमार्धे तिलकं कुर्यात् सीमन्तमलकं तथा ॥
भस्मोद्धूलितमर्धं तु अर्धं कुङ्कमभूषितम् ।
नागोपवीतिनं चार्धमर्धं हारविभूषितम् ॥
वामार्धे तु स्तनं कुर्यात् घनं पीनं सुवर्तुलम् ।
उमार्धे तु प्रकर्तव्यं सुवस्त्रेण च वेष्टितम् ॥
मेखलां दापयेत्तत्र वज्रवैडूर्यभूषिताम् ।
ऊर्ध्वलिङ्गं महेशार्धं सर्पमेखलमण्डितम् ॥
पादं च देवदेवस्य समपद्मोपरि स्थितम् ।
सालक्तकं स्मृतं वाममञ्जनेन(म्मञ्जीरेण?) विभूषितम् ॥

त्रिशूलमक्षसूत्रं च भुजयोस्सव्ययोस्स्मृतम् ।
दर्पणं चोत्पलं कार्यं भुजयोरपसव्ययोः ॥

(विष्णुधर्मोत्तरे ॥)

सबालेन्दुजटाभारमैशमर्धं तु दक्षिणम् ।
उमार्धं वामभागे तु सीमन्तातिलकालकम् ॥
नयनार्धं ललाटे तु संयुक्तं दक्षिणांशके ।
दक्षिणे कुण्डलं कर्णे वामकर्णे तु पत्रकम् ॥
कुटिलं पालिकां वामे टङ्काभयौ च दक्षिणे ।
उत्पलं वामहस्ते तु केयूरकटकान्वितम् ॥
उमांशे तु स्तनं कुर्यात् वह(बह्वा?)कारधरं तु वा ।
श्रोण्यर्धं दक्षिणे शम्भोर्व्याघ्रचर्मकृताम्बरम् ॥
उमार्धं कटिसूत्रान्तं चित्रवस्त्रपरिच्छदम् ।
नूपुरालङ्कृतं वामे सव्यपादं तु कुञ्चितम् ॥
आभङ्गेन तथा कुर्यात्सार्धनारीश्वरं वपुः ।

(पूर्वकारणागमे एकादशपटले ॥)

हर्यर्धमूर्तिः ॥

अर्धनारीश्वरो ह्येवं हर्यर्धं श्रृणुत द्विजाः ! ।
प्राग्वत्कृत्वा महेशार्धं विष्णवर्धमितरत्र च ॥

भुजद्वययुतं शङ्खकटकस्तत्र संमतः ।
पीताम्बरसमोपेतं सर्वाभरणसंयुतम् ॥

हर्यर्धमेवं ब्रह्मादिभागं चैवं समाचरेत् ।
(उत्तरकामिकागमे षष्टितमपटले ॥

पीताम्बरधरं विष्णुं व्याघ्रचर्माम्बरं हरम् ।
विष्णुं किरीटसंयुक्तं शङ्करं तु जटान्वितम् ॥

श्यामवर्णं हरिं चैव शङ्करं युक्तरूपिणम् ।
हरिरर्धमिदं प्रोक्तं भिक्षाटनमतः परम् ॥
(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

अथ वक्ष्ये हरिहरं सुस्थितं समपादकम् ।
दक्षिणे त्वभयं वामे कटकं तूरुसंयुतम् ॥

परशुं दक्षिणे वामे शङ्खं तु परहस्तके ।
वाममर्धं हरिं कुर्य्याद्धरमन्यार्धमाचरेत् ॥

क्रमाच्छ्यामप्रवालाभमुभयोचितभूषणम् ।
दक्षिणे व्युग्रदृष्टिस्स्याद्वामे शीतलनेत्रकम् ॥

किंचित्प्रकाशितोर्ध्वाक्षं दक्षिणार्धे ललाटके ।
शिरश्चक्रसमायुक्तं तस्य लक्षणमुच्यते ॥

रुद्राङ्गुलविशालं तु तद्वानांशे गतं नम् (?) ।
सुवृत्तं चक्रवत्तन्तु पद्माकृतिरथापि वा ॥

शिरश्चक्रविशालस्य सप्तभागैकभागिकम् ।
शिरश्चक्रस्य नालस्य विस्तारं परिकीर्तितम् ॥
चक्रतारत्रिभागैकं चक्रादाशिरसोऽन्तरम् ।
अग्राल्ललाटपट्टस्य शिरश्चक्रस्य नालकम् ॥
गुणाङ्गले तु कव्यूर्ध्वे चक्रनालस्थितिर्भवेत् ।
चक्राद् गुणांशमालम्ब्य पुष्पमाला तु मध्यमात् ॥
सर्वेषामपि देवानां देवीनामेवमाचरेत् ।

(शिल्परत्ने द्वाविंशपटले ॥)

देवं हरिहरं वक्ष्ये सर्वपातकनाशनम् ।
दक्षिणे शङ्करस्यार्धमर्धं विष्णोश्च वामतः ॥
बालेन्दुभूषितः कार्यो जटाभारस्तु दक्षिणे ।
नानारत्नमयं द्रव्यं किरीटं वामभागतः ॥
दक्षिणं सर्पराजेन भूषितं कर्णमालिखेत् ।
मकराकारकं दिव्यं कुण्डलं वामकर्णतः ॥
वरदो दक्षिणो हस्तो द्वितीयश्शूलभृत्तदा ।
कर्तव्यौ वामभागे तु शङ्खचक्रगदाधरौ ॥
दक्षिणे वसनं कार्यं द्वीपिचर्ममयं शुभम् ।
पीताम्बरमयं भव्यं जघनं सव्यमालिखेत् ॥
वामपादः प्रकर्तव्यो नानारत्नविभूषितः ।
दक्षिणाङ्घ्रिः प्रकर्तव्यो भुजगेन्द्रविभूषितः ॥

शीतांशुधवलः कार्यश्शिवभागो विचक्षणैः ।
अतसीपुष्पसंकाशो विष्णोर्भागो विरच्यते ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

कार्यं हरिहरस्यापि दक्षिणार्धं सदाशिवः ।
वाममर्धं हृषीकेशश्श्वेतनीलाकृतिः क्रमात् ॥
वरत्रिशूलचक्राब्जधारिणो बाहवः क्रमात् ।
दक्षिणे वृषभः पार्श्वे वामभागे विहङ्गराट् ॥

(विष्णुधर्मोत्तरे ॥)

ईशार्धं पूर्ववत्प्रोक्तं विष्णवर्धे मकुटं नयेत् ।
वामे तु द्विभुजोपेतं केयूरकटकोज्वलम् ॥
स्यान्नक्रकुण्डलं कर्णे कटकं शङ्खहस्तकम् ।
अर्धपीताम्बरोपेतं भूषणैर्भूषणार्हकैः ॥
ऋज्वागतं तथा सर्वं चन्द्रशेखरवत्कुरु ।
हरिरर्धमिदं प्रोक्तं सुखासनमथ श्रृणु ॥

(पूर्वकारणागमे एकादशपटले ॥)

कल्याणसुन्दरः ।

अथ वक्ष्ये विशेषेण कल्याणसुन्दरं ततः ।
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ॥

दक्षिणं पूर्वहस्तं तु गौरीदक्षिणहस्तधृक् ।
वरदं वामहस्तं तु परहस्तद्वयोस्ततः ॥
दक्षिणे परशुं वामे धृतं कृष्णमृगं परम् ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥
देहं प्रवालवर्णाभं देवेशस्य विशेषतः ।
सव्ये श्यामनिभा देवी प्राग्वन्मानादिसंयुता ॥
उत्पलं वामहस्ते तु धृतं दक्षिणहस्तकम् ।
शम्भोर्हस्तेन संग्राह्यं लज्जालम्बाननान्विता ॥
पार्वत्यनुगता श्रीभूस्सर्वाभरणभूषिते ।
हस्ताभ्यां संस्पृशेदेते गौर्यायास्तु कटीं द्विज ! ॥
देवाग्रे कारयेत्कुण्डे होमकर्म प्रजापतिः ।
शम्भोर्वै स्तनसीमान्तं प्रजेशस्योदयं भवेत् ॥
चतुर्भुजं चतुर्वक्त्रं सर्वाभरणभूषितम् ।
कुण्डिका चाक्षमाला च वामदक्षिणतः परे ॥
स्रुक्स्रवौ पूर्वहस्तौ द्वौ धृतौ वामेतरौ क्रमात् ।
उत्तराभिमुखासीनः पद्मपीठे प्रजापतिः ॥
प्रागग्रौ देविदेवेशौ देवी देवस्य दक्षिणे ।
दक्षिणाभिमुखो विष्णुर्होमस्योत्तरतास्स्थितः ॥

शम्भोर्वै नासिसीमान्तं श्रेष्ठं अ......स्तनान्तकम्[1] ।
श्यामवर्णं समभङ्गं शङ्खचक्रं परे करे ॥
हिरण्यकरकेणापः पूर्वहस्तद्वयोरपि ।
सङ्गृह्य वरदे हस्ते दद्यादुकपूर्वकम् ॥
अनादिगोत्रसम्भूतस्स शिवः परमेश्वरः ।
आदिगोत्रामिमां गौरीं तवैवास्माद्ददाम्यहम् ॥
इत्युक्त्वा वरदे हस्ते दद्याद्भक्त्योदकं हरिः ।
अष्टविद्येशलोकेशास्सिद्धयक्षगणादयः ॥
ऋषयश्चैव गन्धर्वा मातरश्चान्यदेवताः ।
तत्तच्छक्तिसमोपेता हृदयेऽञ्जलिसंयुताः ॥
सम्भ्रान्तमनसोपेतास्संवीक्ष्य परितस्स्थिताः ।
एवं कल्याणमूर्तिस्तु अर्धनारीश्वरं ततः ॥

(अंशुमद्भेदागमेऽष्टषष्टपटले ॥)

जटामकुटसंयुक्तश्चन्द्रार्धकृतशेखरः ।
त्रिदृक् चतुर्भुजश्चैव नवयौवनगद्दुतः[2] ॥
समभङ्गयुतो देवः स्थानकस्थः प्रकीर्तितः ।
सकुञ्चत्सव्यसत्पादस्थितसव्येतराङ्घ्रिकः ॥

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१ ‘शम्भोर्वै नासिसीमान्तं श्रेष्ठायामं स्तनान्तक’ मिति पाठान्तरम् । एतदनन्तरं ‘ययोर्मध्येऽष्टवाभाज्यं नवधात् केशवोदयम्’ इत्यादर्शान्तरे वर्तते ।
२ ‘नवयौवनगर्वित’ इति पाठान्तरम् ।

इन्दुशेखरहस्ताभपरहस्तद्वयान्वितः ।
जलसङ्ग्रहणे योग्यवरवामकरान्वितः ॥

स्वदक्षिणगृहीतो वा दक्षहस्तः प्रसन्नधीः ।
पूर्ववत्कथितं देव्या मानं विप्रोत्तमास्त्विह ॥

देवीदृगास्यचिबुककक्षचूचुकमानता ।
तद्देव्यपरभागस्था श्रीदेवी सर्वलक्षणैः ॥

युक्ता देविकटिस्पृष्टकराभ्यामपि संयुता ।
देवोच्चदशभागैकभागादेकादशावधि ॥

भागमानयुतः श्यामः किरीटमकुटान्वितः ।
ग्रहीतशङ्खचक्रश्च हस्ताभ्यां धृतयापि च[1] ॥

तोयकुण्डिकयोपेतो विष्णुरेष उदाहृतः ।
तदूर्ध्वे दक्षिणं हस्तं धारापाताय कल्पितम् ॥

हरेरुक्तप्रमाणेन ब्रह्माणमपि कारयेत् ।
चतुर्मुखं चतुर्बाहुं जटामकुटमण्डितम् ॥

होमोन्मुखं प्रसन्नं तं कुङ्कुमक्षोदसन्निभम् ।
मौञ्जीमेखलयोपेतं सोपवीतोत्तरीयकम् ॥

वामेतरकरावूर्ध्वौ कमण्डल्वक्षधारकौ ।
वराभयकरौ पूर्वौ स्यातां तौ दक्षिणेतरौ ॥

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[1] 'धृतवापि च' इति पाठान्तरम् ।

सूचिपादक्रियो(सूचीपताकयो?)पेतावन्यौ तु कटकामुखौ[1] ।
ब्रह्मरूपमिति ख्यातं तथा पद्मासनस्थितम् ॥
देवस्याङ्गुलमानेन द्वाविंशत्यङ्गुलो भवेत् ।
अग्निकुण्डस्य विष्कम्भास्त्रिमेखलयुतस्य च ॥
मेखलैकाङ्गुला प्रोक्ता प्रत्येकं मुनिपुङ्गवाः ! ।
द्वादशाङ्गुलविस्तारदैर्घ्या सा सप्तजिह्वकः ॥
पञ्चजिह्वायुतो वाग्निः कुण्डमध्यस्थितस्त्वयम् ।

(उत्तरकामिकागमे अष्टपञ्चाशत्तमपटले ॥)

अथ कल्याणमूर्तेस्तु लक्षणं सर्वमङ्गलम् ।
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ॥
दक्षिणं पूर्वहस्तं तु गौरीदक्षिणहस्तधृक् ।
वरदं वामहस्तं तु परहस्तद्वये तथा ॥
दक्षिणे परशुं वामे तथा कृष्णमृगं परम् ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥
देहं प्रवालवर्णाभं देवेशस्य विशेषतः ।
तत्र श्यामनिभा देवी प्राग्वन्मादिर्न(मानादि?)संयुता ॥
उत्पलं वामहस्ते तु धृत्वा दक्षिणहस्तकम् ।
शम्भोर्हस्तेन सङ्ग्राह्यं लज्जाभरणसंयुता ॥

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[1] 'सवपातकरोपेता' विति पाठान्तरम् ।

पार्वतीमनुगा श्रीभूस्सर्वाभरणभूषिता ।
हस्ताभ्यां संस्पृशेद्देवं गौरीमपि करद्वये ॥

देवाग्रे कारयेत्कुण्डे तत्र होमं प्रजापतिः ।
शम्भोर्वै स्तनसीमान्तं प्रजेशस्योदयं तथा ॥

चतुर्भुजं चतुर्वक्त्रं सर्वाभरणभूषितम् ।
प्रागग्रौ देविदेवेशौ देवी देवस्य दक्षिणे ॥

दक्षिणाभिमुखो विष्णुर्होमस्योत्तरदिक्स्थितः ।
शम्भोर्वै नाभिसीमान्तं श्रेष्ठं स्तनतलोन्नतम् ॥

कन्यतं(सं?) तु तयोर्मध्ये पूर्ववन्नवधा स्मृतम् ।
श्यामवर्णसमायुक्तं शङ्खचक्रौ परे करे ॥

हिरण्यकरकेणापः पूर्वहस्तद्वयेन तु ।
संगृह्य वरदे हस्ते दद्यादुदकपूर्वकम् ॥

अष्टलोकेशविद्येशास्सिद्धयक्षगणादयः ।
ऋषयश्चैव गन्धर्वा मातरश्चान्यदेवताः ॥

तत्तच्छक्तिसमोपेता हृदयाञ्जलिसंयुताः ।
संभ्रान्तमनसोपेतास्संवीक्ष्य परितस्स्थिताः ॥

(शिल्परत्ने द्वाविंशपटले ॥)

सचन्द्रार्धजटामौलिसौम्यं प्रथमयौवनम् ।
चतुर्भुजं त्रिनेत्रं च हारकेयूरभूषितम् ॥

मेखलोदरबन्धं च क्षौमवस्त्रधरं शुभम् ।
वासुकिः कुण्डलं काञ्ची तक्षको हारपुष्करम् ॥
किं च त्रिभङ्गिकं कायं दक्षपादं तु कुञ्चितम् ।
वरदं वामहस्तं तु कृष्णापरशुहस्तकम् ॥
देवस्य दक्षहस्ते तु देवीहस्तं तु संयुतम् ।
नास्यन्तं वापि चास्यान्तं हिक्कासूत्रसमं तु वा ॥
पीनोरःपीतगन्धां (पीनगण्डां) च पीनस्तनंसमन्विताम् ।
द्विबाहुकां द्विनेत्रां च सर्वाभरणभूषिताम् ॥
दुकूलवसनां देवीं कुर्याद्देवस्य सव्यके ।
देवस्यायाममानं तु विभजेद् द्वादशाङ्गुलम् ॥
रुद्रांशं वा नवांशं वा वस्वंशं वैकहीनकम् ।
आयामं तद्धरेः प्रोक्तं तस्य बाहुसमन्वितम् ॥
चिबुकान्तं वाथ कक्षान्तं लक्ष्म्यायामं प्रकीर्तितम् ।
विष्णुबिम्बसमं वापि तद्वस्वंशैकहीनकम् ॥
सप्तभागैकहीनं वा रसांशैकविहीनकम् ।
अजायाममिदं तस्य चतुर्भागैकभागता ॥
अग्निज्वालोच्छ्रूयं प्रोक्तं तस्यार्धं विस्तृतं भवेत् ।
देवीलक्षणमेवं स्याल्लक्ष्म्याश्च लक्षणं शृणु ॥
नागहस्तसमौ बाहू केयूरकटकोज्वलौ ।
शोभनाम्बरसंपन्ना श्रोणी च विपुला तथा ॥

स्त्रीमानोक्तविधानेन उमादेवीं तु कारयेत् ।
वृषवाहनमाख्यातं नृत्तमूर्तिमथ श्रृणु ॥

(अंशुमद्भेदागमे चतुष्षष्टपटले ॥)

वृषारूढप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजस्त्रिनेत्रस्तु जटामकुटसंयुतः ॥

परशुर्दक्षिणे हस्ते वामहस्ते मृगो भवेत् ।
पूर्वदक्षिणहस्तस्तु कटको वक्रदण्डयुक् ॥

अस्य सव्यप्रकोष्ठं तु विन्यसेद्वृषमस्तके ।
स हस्तो हंसपक्षो वा पतकाधोमुखस्तु वा ॥

तन्मध्यमाङ्गुलाग्रेण नाभिसूत्रसमं भवेत् ।
तस्यैवा दक्षिणे देवीं कारयेल्लक्षणान्विताम् ॥

अथ स्वदक्षिणे गौरीयुक्तो वा मूर्त्यपेक्षया ।
आयुधव्यतिरिक्तैस्स्वैरङ्गैस्तु विपरीतकैः ॥

संयुक्तो वा वृषारूढस्त्वेवं मुक्तिप्रदो भवेत् ।
पृष्ठस्थो वृषभः कार्य्यो देवजानूरुकोच्छ्रयः ॥

मेढ्रान्तो नाभिसीमान्तश्शेषं सर्वं तु पूर्ववत् ।

(उत्तरकामिकागमे द्विषष्टितमपटले ॥)

वृषारूढमथो वक्ष्ये वृषभं पृष्ठतस्स्थितम् ।
उमारुद्रौ स्थितौ कृत्वा कूर्परं वृषमस्तके ॥

मृगं परशुसंयुक्तं कर्तव्यं वृषवाहनम् ।

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ।
वृषस्य मस्तकोर्ध्वे तु न्यस्येद्वै वामकोर्परम् ॥

तस्य दक्षिणहस्ते तु वक्रदण्डमुदाहृतम् ।
कनिष्ठाङ्गुलिपरीणाहं मध्ये वक्रत्रयान्वितम् ॥

लोहजं दारुजं वापि वक्रदण्डं प्रकल्पयेत् ।
परहस्तद्वयोश्चैव टङ्कं कृष्णमृगं न्यसेत् ॥

जटामकुटयुक्तं वा जटाभारं तु लम्बितम् ।
जटाबन्धशिरो वापि कर्तरिन्ना(कर्तुरिच्छा?)नुसारतः ॥

सर्वाभरणसंयुक्तं रक्ताभं रक्तवाससम् ।
वामपार्श्वे तु वा देवी दक्षिणे वा विशेषतः ॥

सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ।
उत्पलं दक्षिणे हस्ते वामहस्तं प्रलम्बितम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

गौरीश्वरौ स्थितौ पीठे वृषभं पृष्ठतस्स्थितम् ।
त्रिनेत्रं चतुर्भुजं चैव जटामकुटसंयुतम् ॥

दिव्याम्बरधरो देवस्सर्वाभरणभूषितः ।
परशुं दक्षिणे हस्ते वामे कृष्णसमन्वितम् ॥

कटकं दक्षिणे हस्तं वृषभस्यैव मस्तके ।
वामहस्ते प्रकोष्ठं तु स्थापितं कुरु बुद्धिमान् ॥

तस्यैव वामभागे तु देवीं कुर्याद्विचक्षणः ।
वृषारूढमिदं प्रोक्तं त्रिपुरारिं शृणुष्वथ ॥

(पूर्वकारणागमे एकादशपटले ॥)

विषापहारमूर्तिः ।

एकवक्त्रं त्रिनयनं जटामकुटसंयुतम् ।
चतुर्बाहुं सुरक्तं समृगं परशुधारिणम् ॥

दक्षहस्ते गरं धृत्वा पानोन्मुखमदेक्षणम् ।
वरदं वामहस्ते तु सर्वालङ्कारसंयुतम् ॥

देवस्य वामपार्श्वे तु देवीं चैव तु कारयेत् ।

श्यामां द्विनेत्रां द्विभुजां त्रिभङ्गीं
सव्यापसव्यस्थितकुञ्चिताङ्घ्रिम् ।
कण्ठे निपीड्यस्थितसव्यलम्बां
चिन्ताकुलामीश्वरतुष्टिदात्रीम् ॥

पीतवस्त्रां द्विनयनां वाञ्छितार्थफलप्रदां ।

(श्रीतत्वनिधौ ॥)

अथातस्संप्रवक्ष्यामि विषापहरणेश्वरम् ।
चतुर्भुजं त्रिनेत्रं च किञ्चिदंष्ट्रकरालनम्(क?) ॥

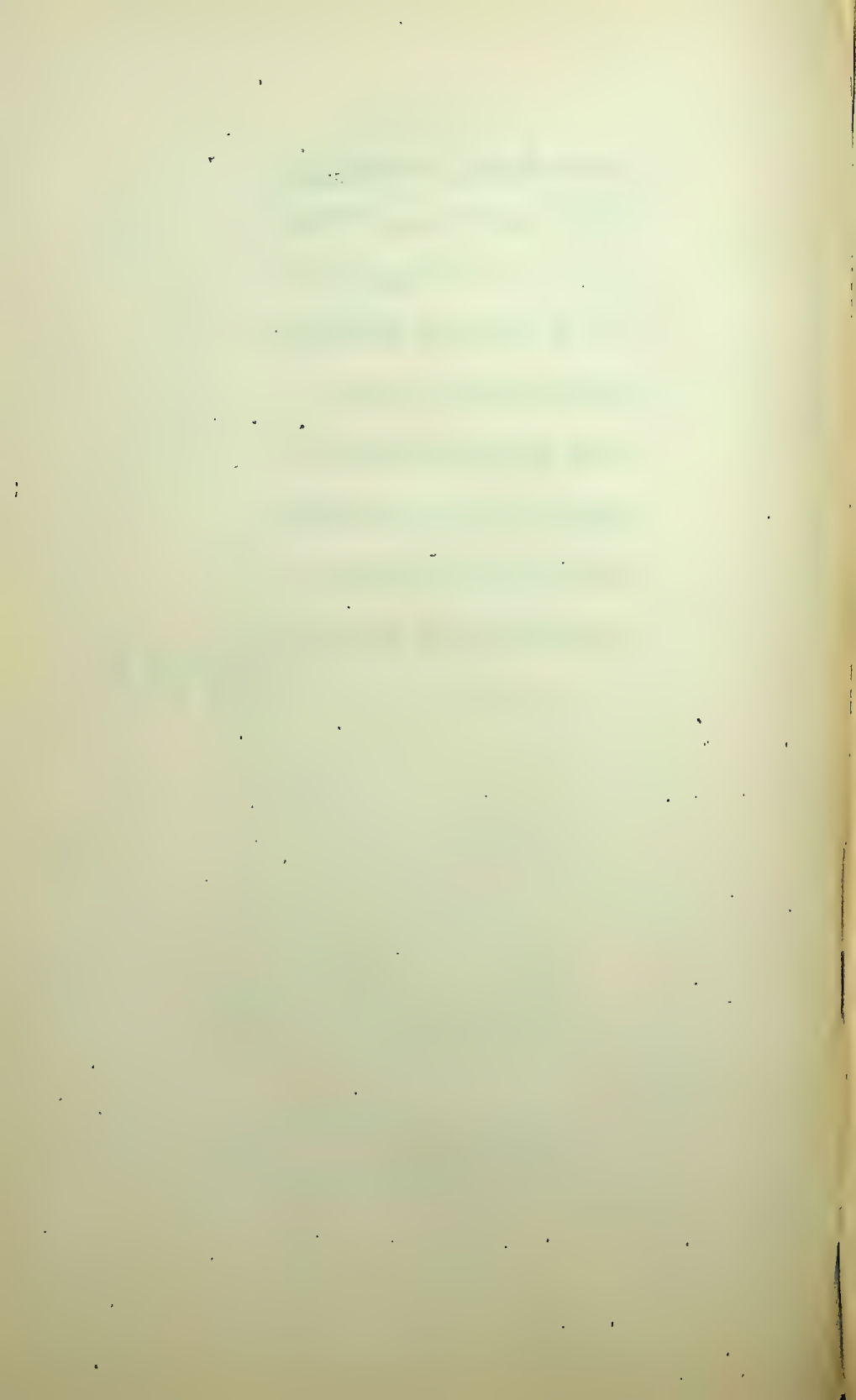
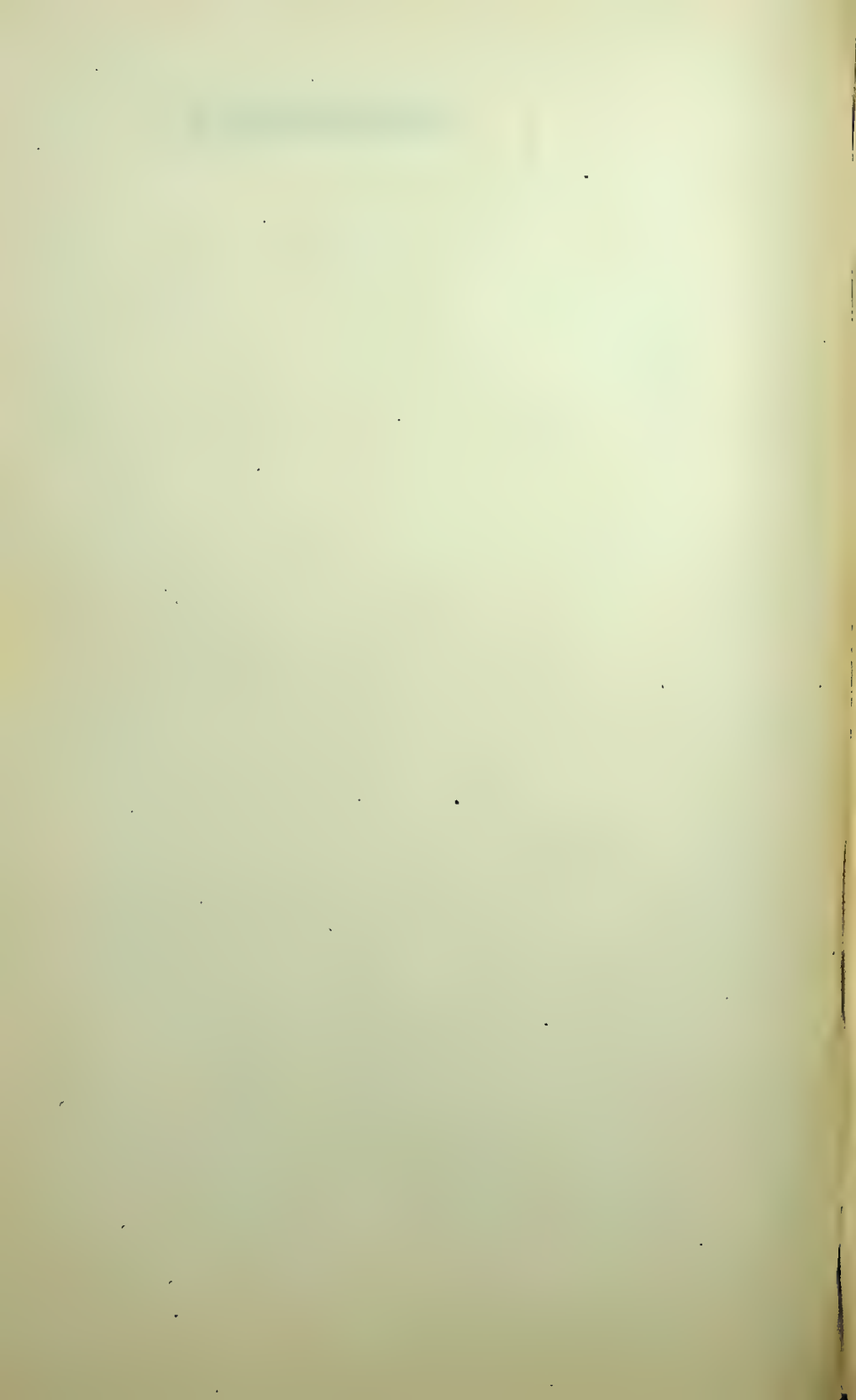
जटारत्ननिभं विद्यात् पूर्णचन्द्रनिभाकृतिम् ।
त्रिशूलं गण्डिकां चैव गोकर्णाकृति दक्षिणे ॥

कपालं वामहस्ते च वामे गौरीसमायुतम् ।
वामपादं तु शयनं लम्बितं सव्यपादकम् ॥

महोक्षस्थं महाभीमं कालकूटविषाशनम् ।
कण्ठमध्ये महाकालमाबध्य गौरिपाणिना ॥

व्याघ्रचर्माम्बरधरं किङ्किणीमालयावृतम् ।
वृश्चिकाभरणोपेतं सर्वाभरणभूषितम् ॥

एवं महेश्वरं ध्यात्वा प्रतिष्ठां साधकोत्तमः ।

(उत्तरकारणागमे ॥)

सदाशिवादिमूर्तयः ।

सदाशिवादिमूर्तयः ।

सदाशिवः ।

सदेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
द्रव्यैश्शिलादिभिः कुर्य्यात्पूर्वोक्तैस्तं विशेषतः ॥

बद्धपद्मासनं श्वेतं स्थितं पञ्चास्यसंयुतम् ।
पिङ्गलाभजटाचूडं (जूटं?) दशदोर्दण्डमण्डितम् ॥

अभयं च प्रसादं च तथा शक्तिं त्रिशूलकम् ।
खट्वाङ्गं दक्षभागस्थैर्वहन्तं करपल्लवैः ॥

भुजङ्गं चाक्षमालां च डमरुं नीलपङ्कजम् ।
बीजापूरं(बीजपूरं?) च वामस्थैर्वहन्तं सुप्रसन्नकम् ॥

अर्चनाध्यायसंसिद्धध्यानान्तरयुतं तु वा ।
इच्छाज्ञानक्रियाशक्तित्रयसंक्लृप्तलोचनम् ॥

ज्ञानचन्द्रकलायुक्तं कलावर्षोपलक्षितम् ।
ब्रह्मसूत्रादिकं कार्य्यं सुवेशः प्रतिमोदितम् ॥

एवं सदाशिवः कार्यो मनोन्मन्या समन्वितः ।

(उत्तरकामिकागमे त्रिचत्वारिंशत्तमपटले ॥)

महासदाशिवमूर्तिः ।

प्रसन्नपञ्चविंशकस्फुटाननं जटाधरं
सुपञ्चसप्ततीक्षणं कपोलकुण्डलाङ्कितम् ।
शतार्धहस्तभूषितं वराभयान्वितं सितं
भुजङ्गभूषणं परं भजे महासदाशिवम् ॥

(मानसारे ॥)

ईशानादयः ।

ईशस्तत्पुरुषाघोरवामजातक्रमेण तु ।
सितपीतकृष्णरक्ताश्चतुर्वर्णाः प्रकीर्तिताः ॥
पञ्चवक्त्रास्स्मृतास्सर्वे दशदोर्दण्डभूषिताः ।
खड्गखेटधनुर्बाणकमण्डल्वक्षसूत्रिणः ॥
वराभयकरोपेताश्शूलपङ्कजपाणयः ।

(विष्णुधर्मोत्तरे ॥)

ईशानः ।

शुद्धस्फटिकसङ्काशो जटाचन्द्रविभूषितः ।
अक्षत्रिशूलहस्तश्च कपालं वामतोऽभयम् ॥

(रूपमण्डने ॥)

वेदाभयेष्टाङ्कुशपाशटङ्ककपालढक्काक्षकशूलपाणिः ।
सितद्युतिः पञ्चमुखोऽवतान्मामीशान ऊर्ध्वं परमप्रकाशः ॥

(शैवे कारणागमे ॥)

तत्पुरुषः ।

पीताम्बरस्तत्पुरुषः पीतयज्ञोपवीतवान् ।

मातुलिङ्गं करे वामेऽक्षमाला दक्षिणे तथा ॥

(रूपमण्डने ॥)

प्रदीप्तविद्युत्कनकावभासो विद्यावराभीतिकुठारपाणिः ।

चतुर्मुखस्तत्पुरुषस्त्रिनेत्रः प्राच्यां स्थितो रक्षतु मामजस्रम् ॥

(शैवे कारणागमे ॥)

अघोरः ।

दंष्ट्राकरालवदनं सर्पशीर्षं त्रिलोचनम् ।

रुण्डमालाधरं देवं सर्पकुण्डलमण्डिताम् ॥

भुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।

यो वस्ते कटिसूत्रं च गले वृश्चिकमालिकाम् ॥

नीलोत्पलदलश्यामं अतसीपुष्पसन्निभम् ।

पिङ्गाक्षं पिङ्गजटिलं शशाङ्ककृतशेखरम् ॥

तक्षकः पुष्टिकश्चैव पादयोस्तस्य नूपुरौ ।

अघोररूपकं कुर्यात्कालरूपमिवापरम् ॥

महावीर्यं महोत्साहमष्टबाहुं महाबलम् ।

त्रासयन्तं रिपोस्सङ्घं निवेशो यत्र भूतले ॥

खट्वाङ्गं च कपालं च खेटकं पाश एव च ।

वामहस्तेषु कर्तव्यमिदं शस्त्रचतुष्टयम् ॥

त्रिशूलं परशुः खड्गो दण्डश्चैवारिमर्दनः ।
शस्त्राण्येतानि चत्वारि दक्षिणेषु करेषु च ॥
(रूपमण्डने)

कुठारखेटाङ्कुशपाशशूलकपालढक्काक्षगुणान्दधानः ।
चतुर्मुखो नीलरुचिस्त्रिनेत्रः पायादघोरो दिशि दक्षिणस्याम् ॥
(शैवे कारणागमे ॥)

वामदेवः ।

रक्ताम्बरधरं देवं रक्तयज्ञोपवीतिनम् ।
रक्तोष्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ॥
जटाचन्द्रधरं कुर्यात्त्रिनेत्रं तुङ्गनासिकम् ।
वामदेवं महाबाहुं खड्गखेटकधारिणम् ॥
सर्वालङ्कारसंयुक्तं रक्तकुण्डलधारिणम् ।
(रूपमण्डने ॥)

वराक्षमालाभयटङ्कहस्तस्सरोजकिञ्जल्कसमानवर्णः ।
त्रिलोचनश्चारुचतुर्मुखो मां पायादुदीच्यां दिशि वामदेवः ॥
(शैवे कारणागमे ॥)

सद्योजातः ।

शुक्लाम्बरधरं देवं शुक्लमाल्यानुलेपनम् ।
जटाभारयुतं कुर्य्याद्बालेन्दुकृतशेखरम् ॥

त्रिलोचनं सौम्यमुखं कुण्डलाभ्यामलङ्कृतम् ।
सद्योजातं महोत्साहं वरदाभयपाणिकम् ॥

(रूपमण्डने)

कुन्देन्दुशङ्खस्फटिकावभासो वेदाक्षमालावरदाभयाङ्कः ।
त्र्यक्षश्चतुर्वक्त्र उरुप्रभावस्सद्योऽधिजातोऽवतु मां प्रतीच्याम् ॥

(शैवे कारणागमे ॥)

महेशः ।

पञ्चमूर्धं चतुर्वक्त्रं नेत्रैर्द्वादशभिर्युतम् ।
चतुरास्यं चतुर्नासी वसुश्रोत्रं चतुर्गळम् ॥

तनुरेतद्विपादं हि सायुधं दशबाहुकम् ।
शुद्धस्फटिकसङ्काशं सूर्यकोटिसमप्रभम् ॥

चन्द्रांशुहिमशीतं च सर्वाभरणभूषितम् ।
शुक्लाम्बरधरं देवं शुक्लयज्ञोपवीतिनम् ॥

अभयं शूलपरशुं वज्रं खड्गं च दक्षिणे ।
खेटकाङ्कुशपाशं च घण्टां वरदवामके ॥

कुर्यादेवं महेशं तु शक्तेस्तु लक्षणं शृणु ।
चतुर्भुजां त्रिनेत्रां च सर्वालङ्कारसंयुताम् ॥

नितम्बतटविस्तीर्णां मध्यक्षामां स्तनोन्नताम् ।
दक्षिणे चोत्पलोपेतां वामहस्ते स्रजं धरीम् ॥

वरदाभयहस्तां वै दुकूलवसनान्विताम् ।
करण्डमकुटोपेतामीश्वरस्य तु वामके ॥
पीठे चैकासने युक्तां तत्प्रभामण्डले स्थिताम् ।
चन्द्रार्काग्निप्रतीकाशां जगन्मङ्गलकारकाम् ॥
कारयेदीश्वरीमेवं वामादीनां शृणुष्वहि ।
(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

रुद्राः ।

चतुर्भुजास्त्रिनेत्राश्च जटामकुटमण्डिताः ।
शुक्लवस्त्रधरास्सर्वे शुक्लवर्णाः प्रकीर्त्तिताः ॥
सपादस्थानकास्सर्वे पद्मपीठोपरि स्थिताः ।
सर्वाभरणसंयुक्ताः सर्वपुष्पैरलङ्कृताः ॥
अभयं परशुं सव्ये कृष्णं वरद वामके ।
महादेवश्शिवो रुद्रः शङ्करो नीललोहितः ॥
ईशानो विजयो भीमो देवदेवो भवोद्भवः ।
कपालीशश्च विज्ञेया रुद्रा एकादशाः (?) पराः ॥
(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

अजः ।

अथ रुद्रान् प्रवक्ष्यामि बाहुषोडशकान्वितान् ।
अजनामा महारुद्रो धत्ते शूलमथाङ्कुशम् ॥

कपालं डमरुं सर्पं मुद्गरं च सुदर्शनम्।
अक्षसूत्रमधो दक्षे तथा वामे कराष्टके॥
तर्जनीमूर्ध्वतस्तत्र खट्वाङ्गं तदधःकरे।
गदां च पट्टिशं घण्टां शक्तिपरशुकुण्डिकाः॥

एकपादः।

एकपादाभिधो बिभ्रत् क्ष्वेडादः स्याद्वहन् शरम्।
चक्रं डमरुकं शूलं मुद्गरं तदधो वरम्॥
अक्षसूत्रमधो वामे खट्वाङ्गं चोर्ध्वहस्तके।
धनुर्घण्टां कपालं च कौमुदीं तर्जनीं घटम्॥
परशुं चक्रमाधत्ते क्रमाद्वाह्वष्टके त्विति।
अनेकभोगसंपत्तिं कुरुते यजनात्सदा॥

(विश्वकर्मशास्त्रे॥)

ध्यायेत्कोटिरविप्रभं त्रिनयनं शीतांशुगङ्गाधरं
हस्ते टङ्कमृगं वराभयकरं पादैकयुक्तं विभुम्।
शंभोर्दक्षिणवामकक्षभुजयोर्ब्रह्माच्युताभ्यां स्थितं
तत्तल्लक्षणमायुधैः परिवृतं हस्तद्वयाढ्यांजलिम्॥
ब्रह्माण्डप्रलये सुसंस्थितपदं ब्रह्माण्डमध्यस्थितं
ह्येवं लक्षणसंयुतं पुरहरं पादैकमूर्तीकृतम्।

एकपादमिति ख्यातं सुखासीनम्। रक्तवर्णः। पक्षान्तरे श्वेतवर्णोऽपि प्रसिद्धः।

(श्रीतत्त्वनिधौ॥)

अहिर्बुध्नः ।

अहिर्बुध्नो गदां चक्रं चासिं डमरुमुद्गरौ ।
शूलाङ्कुशाक्षमालाश्च दक्षोर्ध्वाधःकरैः क्रमात् ॥
तोमरं पट्टिशं चर्म कपालं तर्जनीं घटम् ।
शक्तिं परशुकं वामे दक्षवद्धारयत्यसिम् ॥

विरूपाक्षः ।

विरूपाक्षस्ततः खड्गं शूलं डमरुकाङ्कुशौ ।
सर्पं चक्रं गदामक्षसूत्रं बिभ्रत्कराष्टके ॥
खेटं खट्वाङ्गकं शक्तिं परशुं तर्जनीं घटम् ।
घण्टाकपालकौ चेति वामोर्ध्वादिकराष्टके ॥

रेवतः ।

रेवतो दक्षिणे चापं खड्गशूलं गदामहिम् ।
चक्राङ्कुशाक्षमालास्तु धारयन्नूर्ध्वमादितः ॥
धनु(धनुः ?)खेटं च खट्वाङ्गं घण्टातर्जनिकां ततः ।
परशुं पट्टिशं पात्रं वामबाहु[ष्ट]केऽर्कवत् ॥
सर्वसंपकरोत्येष (संपत्करो ह्येष ?) जायते वार्चनाद्ध्रुवम् ।

हरः ।

हराख्यो मुद्गरं चैव डमरुं शूलमङ्कुशम् ।
गदासर्पाक्षसूत्राणि धारयन् दक्षिणोर्ध्वतः ॥
पट्टिशं तोमरं शक्तिं परशुं तर्जनीं घटम् ।
खट्वाङ्गं पट्टिकां चेति वामोर्ध्वादिक्रमेण तु ॥

बहुरूपः ।

बहुरूपो दधद्दक्षे डमरुं च सुदर्शनम् ।
सर्पं शूलाङ्कुशौ चैव कौमुदीं जपमालिकाम् ॥
घण्टाकपालखट्वाङ्गं तर्जनीं कुण्डिकां धनुः ।
परशुं पट्टिशं चैव वामोर्ध्वादिकराष्टके ॥

त्र्यम्बकः ।

त्र्यम्बकोऽपि दधच्चक्रं डमरुं मुद्गरं शरम् ।
शूलाङ्कुशाहिजाप्यं च दक्षोर्ध्वादिक्रमेण हि ॥
गदाखट्वाङ्गपात्राणि कार्मुकं तर्जनीघटौ ।
परशुं पट्टिशं चैव वामोर्ध्वादिकराष्टके ॥

सुरेश्वरः ।

सुरेश्वरो हि डमरुं चक्रं शूलाङ्कुशावपि ।
शरं च मुद्गरं चापं दक्षबाह्वष्टके त्विति ॥
पङ्कजं परशुं घण्टां पट्टिशं तर्जनीं धनुः ।
खट्वाङ्गं कारयेत्पात्रं वामेऽष्टकरपल्लवे ॥

जयन्तः ।

जयन्तो दशमो रुद्रोऽप्यङ्कुशं चक्रमुद्गरौ ।
शूलाहिडमरुं बाणमक्षसूत्रं यमे त्विति ॥
गदाखट्वाङ्गपरशुं कपालं शक्तिं तर्जनीम् ।
धनुः कुण्डीमथोर्ध्वादिवामबाह्वष्टके दधत् ॥

अपराजितः ।

अथापराजितो दक्षे तोमरं खड्गमङ्कुशम् ।
शूलाहिचक्रडमरुमक्षमालां दधत्क्रमात् ॥
शक्तिं खेटं गदां पात्रं तर्जनीं पट्टिशं कजम् ।
घण्टामुत्तरतश्चाथ धारयन्नूर्ध्वमादितः ॥
अजैकपादहिर्बुध्नो विरूपाक्षश्च रेवतः ।
हरश्च बहुरूपश्च त्र्यम्बकश्च सुरेश्वरः ॥
रुद्रा एकादश प्रोक्ता जयन्तश्चापराजितः ।

(विश्वकर्मशास्त्रे ॥)

मृत्युञ्जयः ।

कपालमालिनं श्वेतं शशाङ्ककृतशेखरम् ।
व्याघ्रचर्मधरं मृत्युञ्जयं नागेन्द्रभूषितम् ॥
त्रिशूलमक्षमाला च दक्षयोः करयोस्स्मृतः ।
कपालं कुण्डिकां वामे योगमुद्राकरद्वयः ॥

किरणाक्षः ।

चतुर्भुजो महाबाहुः शुक्लपादाक्षपाणिकः ।
पुस्तकाभयहस्तोऽसौ किरणाक्षस्त्रिलोचनः ॥

श्रीकण्ठः ।

चित्रवस्त्रधरं कुर्याच्चित्रयज्ञोपवीतिनम् ।
चित्ररूपं महेशानं चित्रैश्वर्यसमन्वितम् ॥
चतुर्बाहुं चैकवक्त्रं सर्वालङ्कारभूषितम् ।
खड्गं धनुः शरं खेटं श्रीकण्ठं बिभ्रतं भुजैः ॥

(रूपमण्डने ॥)

विद्येश्वराः ।

द्विवर्णा जटिलस्त्र्यक्षाश्शरत्रिशूलधारिणः ।
पुटाञ्जलिकरास्सर्वे विद्येशाश्चैकवक्त्रकाः ॥

अनन्तश्च त्रिमूर्तिश्च सूक्ष्मः श्रीकण्ठ एव च ।
शिवश्शिखण्ड्येकनेत्र एकरुद्रश्च ते क्रमात् ॥

(विष्णुधर्मोत्तरे ॥)

अनन्तेशस्तथा सूक्ष्मश्शिवोत्तमश्चैकनेत्रकः ।
एकरुद्रस्त्रिमूर्तिश्च श्रीकण्ठश्च शिखण्डिनः ॥

अष्टविद्येश्वरा ह्येते त्रिनेत्राश्च चतुर्भुजाः ।
अभयंवरदोपेताष्टङ्कशूलधरास्तथा ॥

रक्तकुन्दस्तथा नीलं पीतं कृष्णं च कुङ्कुमम् ।
अरुणं भिन्नाञ्जनप्रख्यं क्रमाद्विद्येशवर्णकम् ॥

जटामकुटसंयुक्ता उपवीतसमन्विताः ।
सर्वाभरणसंयुक्ताश्शान्तवक्त्रसमन्विताः ॥

विद्येशाकृतिरेवं स्याद् दिक्पालाकृतिरुच्यते ।

(पूर्वकारणागमे चतुर्दशपटले ॥)

अनन्तः ।

अनन्तश्चतुर्भुजस्सौम्यस्सर्वाभरणभूषितः ।
जपापुष्पनिभाकारः करण्डमकुटान्वितः ॥

सितवस्त्रधरः शान्तस्त्रिनेत्रः पद्मसंस्थितः ।
अभयवरदोपेतो गङ्गा(टङ्क ?)शूलधरश्शुचिः ॥

त्रिमूर्तिः ।

एकरुद्रमिवात्रैव त्रिमूर्तिं चैव कारयेत् ।
(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

रक्तवर्णस्त्रिनेत्रश्च वरदाभयहस्तकः ।
कृष्णापरशुसंयुक्तो जटामकुटमण्डितः ॥

ऋज्वागतस्तथैकेन पादेनापि समन्वितः ।
दक्षिणोत्तरयोश्चैव पार्श्वयोरुभयोरपि ॥

कटिप्रदेशादूर्ध्वे तु ब्रह्मविष्णूर्ध्वकाययुक् ।
स्त्रीमानवत्तयोर्मानं ब्रह्मविष्ण्वोस्तु कल्पयेत् ॥

कृताञ्जलिपुटावेकपादयुक्तौ च वा मतौ ।
अथवा शिवलिङ्गस्य पार्श्वयोन्तर्गतौ कृतौ ॥

अथवा तौ पृथक् स्थाप्यावेकविष्टरमास्थितौ ।
अथवा मध्यमे लिङ्गं पृथगालयसंस्थितम् ॥

तस्य सव्येऽप्यसव्ये च ब्रह्मविष्णू तथा मतौ ।
पृथग्धामस्थिता वैकधामस्था वा त्रिमूर्तयः ॥

संश्लिष्टधामयुक्ता वा ब्रह्मविष्णुशिवा मताः ।
पूर्वास्याः पश्चिमास्या वा परिवारादिसंयुताः ॥

भिन्नप्राकारगा वापि एकप्राकारसंस्थिताः ।
नृत्तमूर्त्यादिदेवा वा स्थापनीयास्तु मध्यमे ॥
एवं लक्षणमादिष्टं प्रतिष्ठाविधिरुच्यते ।

(उत्तरकामिकागमे एकषष्टितमपटले ॥)

II)

सूक्ष्मः ।

सूक्ष्मो नीलनिभश्शान्तो हेमवस्त्रधरः परः ।
चतुर्भुजस्त्रिनेत्रश्च सर्वाभरणभूषितः ॥
अभयवरदोपेतटङ्कशूलधरस्तथा ।

श्रीकण्ठः ।

अभयवरदोपेतटङ्कशूलधरः परः ।
रक्तवस्त्रसमायुक्तः पद्मपीठोपरि स्थितः ॥
श्रीकण्ठं ह्येवमाख्यातं नागदेवमथोच्यते ।

शिवोत्तमः ।

शिवोत्तमः श्वेतवर्णश्चतुर्दोर्भिस्समन्वितः ।
सर्वाभरणसंयुक्तश्शुक्लवासोपवीतकः ॥
नेत्रद्वयसमायुक्तः करण्डमकुटान्वितः ।
अभयवरदोपेतश्शूलपाशधरश्शुचिः ॥
पद्मपीठोपरिष्टात्तु स्थानकस्समपादकः ।

शिखण्डी ।

शिखण्डिस्त्वञ्जनाभस्तु चतुर्भुजसमन्वितः ।
करण्डमकुटोपेतस्सर्वाभरणभूषितः ॥

रक्तवस्त्रधरश्शान्तस्त्वभयवरदान्वितः ।
खड्गखेटकसंयुक्तः पद्मपीठोपरिस्थितः ॥

एकनेत्रः ।

एकनेत्रश्चतुर्बाहुर्नेत्रत्रयसमन्वितः ।
क्षौमवस्त्रधरश्शान्तो.........कसमप्रभः ॥

जटामकुटसंयुक्तस्सर्वाभरणभूषितः ।
अभयवरदोपेतष्टङ्कशूलसमन्वितः ॥

एकरुद्रः ।

एकाक्षसदृशं त्वेकरुद्रं कुर्य्याद्विशेषतः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

मूर्त्यष्टकम् ।

शर्वो भीमो महादेवो रुद्रः पशुपतिर्भवः ।
उग्र ईशान इत्यष्टौ मूर्तयश्शिवसन्निभाः ॥

मृगाङ्कचूडामणयो जटामण्डलमण्डिताः ।
त्रिनेत्रा वरखट्वाङ्गत्रिशूलवरपाणयः ॥

(विष्णुधर्मोत्तरे ॥)

भवश्शर्वस्तथेशानपशुपत्युग्रकस्तथा ।
रुद्रो भीमो महादेवः कीर्तितास्त्वष्टमूर्तयः ॥

चतुर्भुजास्त्रिनेत्राश्च जटामकुटधारिणः ।
अभयंवरदोपेताष्टङ्ककृष्णधरास्स्मृताः ॥

सर्वाभरणसंयुक्ता रक्तक्षौमधरा इमे ।
शुक्लं श्यामं च रक्तं च कृष्णं गोक्षीरसन्निभम् ॥

काश्मीरं विद्रुमं नीलं भवादीनां तु वर्णकम् ।
अष्टमूर्त्याकृतिर्ह्येवं वसूनामाकृतिं शृणु ॥

(पूर्वकारणागमे चतुर्दशपटले ॥)

शर्वः ।

शर्वश्चतुर्भुजश्शान्तस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तश्शङ्खकुन्देन्दुसन्निभः ॥

अभयवरदोपेतः खड्गखेटकधारितः ।
पद्मपीठोपरिष्ठात्तु स्थानकश्शर्व एव हि ॥

भीमः ।

भीमश्चतुर्भुजो रौद्रस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तो व्यतिरिक्त(ह्यतिरक्त?)समप्रभः ॥

अभयं वरदं चैव शूलं पाशं च धारयेत् ।
सितवस्त्रधरश्चैव रौद्रदृष्टिस्सदंष्ट्रकः ॥

पशुपतिः ।

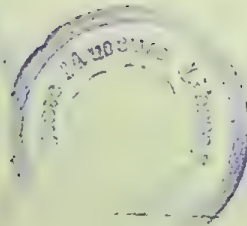
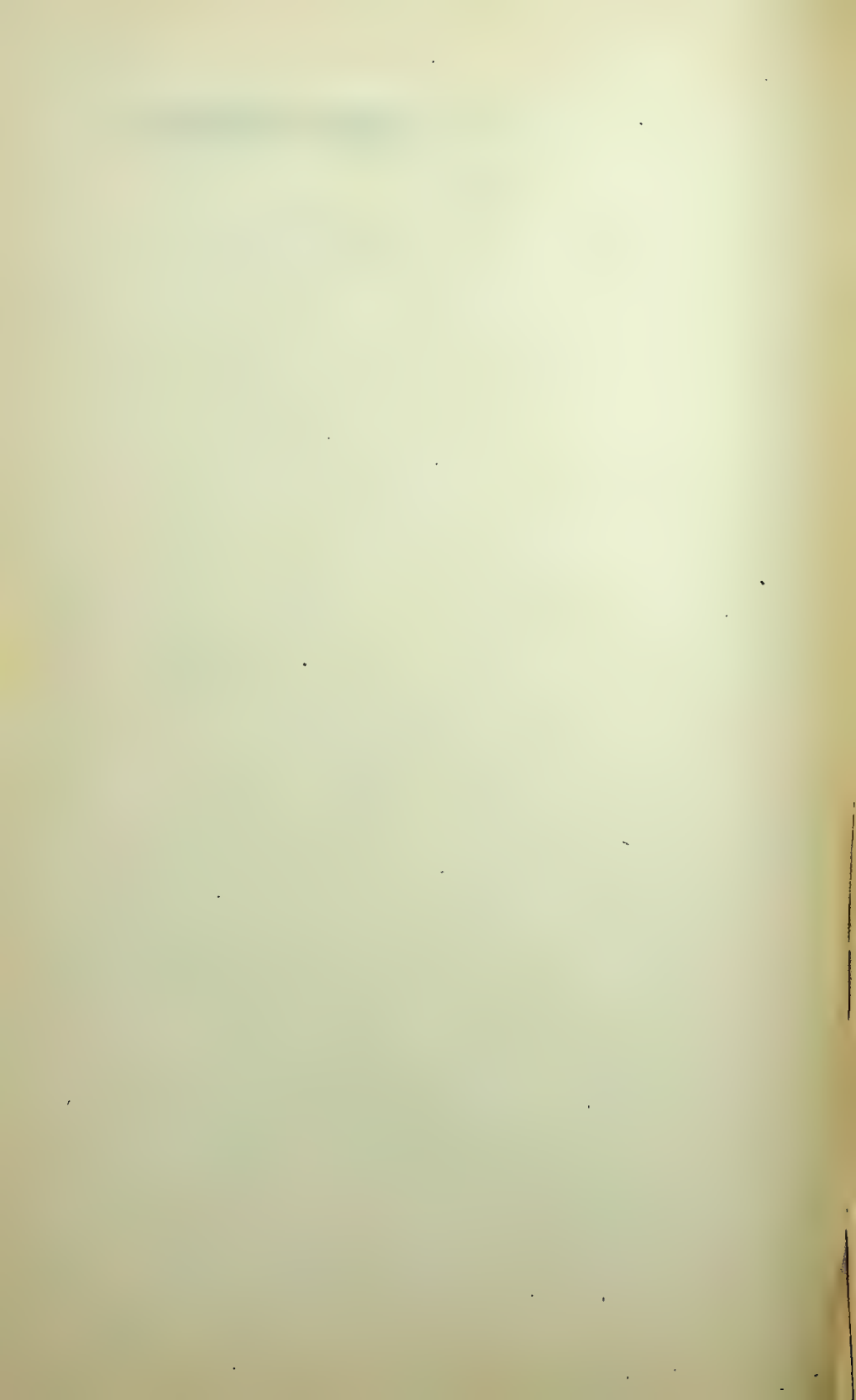
पशुपतिं शर्ववत्कृत्वा स्थापयेद्देशिकोत्तमः ।

भवः ।

भवश्चतुर्भुजश्शान्तो जटामकुटमण्डितः ।

अतिरक्तसमप्रख्यस्सर्वाभरणभूषितः ॥

अभयवरदोपेतः शूलपाशधरो भवः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

सुब्रह्मण्यमूर्तिभेदाः ।

सुब्रह्मण्यमूर्तिभेदाः ।

षण्मुखः ।

अथ वक्ष्ये विशेषेण षण्मुखस्य तु लक्षणम् ।
पञ्चतालोत्तमेनैव[1] स्कन्दं कुर्याद्विशेषतः ॥

द्विभुजं वा चतुर्हस्तं षड्भुजं भानुहस्तकम् ।
शक्तिबाणं च पाशं प्रसारितम्[2] ॥

सव्ये वामे तु पिञ्छं च खेटकं कुक्कुटं तथा ।
धनुर्दण्डं हलं चैव भानुहस्तान्यतोद्धृतम्[3] ॥

षड्भुजे त्वभयं खड्गं शक्तिर्दक्षिणपार्श्वके ।
खेटकं चाक्षमाला च कुक्कुटं वामहस्तके ॥

चतुर्भुजेऽभयं शक्तिर्दक्षिणे तु करद्वयम्(ये ?) ।
कुक्कुटं चाक्षमाला च वामहस्तोद्धृतं शुभम् ॥

द्विभुजे कुक्कुटं वामे शक्तिर्दक्षिणहस्तके ।
अत्रानुक्तं तु तत्सर्वमुमास्कन्दोक्तवत्कुरु ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

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१ उत्तमपञ्चतालेनेत्यर्थः । २ 'शक्तिं बाणं च खड्गं च चक्रं प्रासं प्रसारितम्' इति पाठान्तरम्। ३ 'भानुहस्तान्विते स्थितम्' इति पाठान्तरम्।

गुहस्य स्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
पुरादेर्मध्यमे वाग्नौ यमे वा मध्यमे तयोः ॥

नैर्ऋते वरुणे वायौ सोमे शर्वेऽथवा भवेत् ।
अन्तरालेऽथवा तेषां शिवधाम्न्येवमेव वा ॥

अन्यदेवालयेऽप्येवमथवा पर्वतोपरि ।
पर्वतस्यान्तिके वापि नद्युद्यानादिकेऽथवा ॥

राजधान्यादिके वाथ पुण्यक्षेत्रे गृहेषु वा ।
प्रासादमण्डपादीनां देशे पुण्यतरुष्वथ ॥

कुमारालय इष्टस्स्याद्धामलक्षणलक्षितः ।
अथैकादित्रयस्त्रिंशद्धस्तविस्तारसंयुतः ॥

त्रेतायां नवहस्तोर्ध्वं विस्तारो नेष्यते द्विजाः ! ।
दिङ्न्यस्तस्कन्दरूपाढ्यः केवलो वा तदालयः ॥

रुद्रोमाविघ्नरूपाढ्यस्त्वथवा हंसकोणयुक् ।
गजकोणे(ा ?)ऽथवा स स्यात् केवलो वा गुहालयः ॥

एकभूम्यादिसप्तान्ततलेष्विष्टतलान्वितः ।
शिवोक्तमार्गसंकॢप्तगर्भाद्येष्टकयान्वितः ॥

तद्वन्मूर्धेष्टकास्थूपिप्रतिष्ठाभ्यां समायुतः ।
धाम्नस्संस्थापनेनाढ्यः प्रागुक्तविधिना सह ॥

प्रागुक्तमण्डपाद्यैश्च प्राकाराद्यैश्च मण्डितः ।
पूर्वास्यः पश्चिमास्यो वा दक्षोत्तरमुखस्तु वा ॥

परिवारामरैर्युक्तः कथ्यन्ते ते प्रसङ्गतः ।
यक्षेन्द्रो राक्षसेन्द्रश्च पिशाचेन्द्रश्च भूतराट् ॥

गन्धर्वः किन्नरो दैत्यनायको दानवाधिपः ।
क्रमात्पूर्वादिशर्वान्तस्थिता एते चतुर्भुजाः ॥

वरदाभयसंयुक्ताः खड्गखेटसमन्विताः ।
खड्गखेटसमायुक्ता द्विभुजा वाञ्जनप्रभाः ॥

भीमरूपास्सुशान्ता वा बद्धकेशास्तु वा मताः ।
शकुनी पूतना चैव रेवती चार्धपूतना ॥

वक्त्रमण्डिनि शान्ता च[1] एता देवाष्टमूर्तयः ।
षण्मुखश्शक्तिपाणिश्च कार्तिकेयो गुहस्ततः ॥

स्कन्दो मयूरवाहस्स्यात्सेनानीश्शक्तिहस्तवान् ।
एते वा मूर्तिपास्तस्य कृताञ्जलिपुटान्विताः ॥

वज्रपद्मधरास्सर्वे स्कन्दोक्ता राक्ष(क्तलक्ष्म?)संयुताः ।
चतुर्भुजा द्विहस्ता वा षड्वक्त्राश्चैकवक्त्रकाः ॥

एते वा परितस्स्थाप्याः क्रमात्पूर्वादियोगतः ।
इन्द्रादीन्वाष्टपीठं वा मयूरं वाग्रतो गजम् ॥

विघ्नेशं क्षेत्रपं भानुं महापीठं प्रकल्पयेत् ।
बलिपीठं च शर्वोक्तान्परिवारांस्तु वा न्यसेत् ॥

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१ 'वक्रमण्डुनी शान्ता च' इति पाठान्तरम् ।

बलिपीठं (ठ?) दलेष्विन्द्रपूर्वान्मध्ये ग्रहेश्वराः ।
द्वारपौ कल्पयेद् द्वारे श्यामरक्तनिभौ क्रमात् ॥
दक्षवामगतौ द्वाराद् द्विभुजौ वा चतुर्भुजौ ।
खड्गखेटधरौ सूचिमुद्राविस्मयगंयुतौ ॥
श्यामाभौ रक्तवर्णौ वा सितकृष्णौ भयङ्करौ ।
जयाख्यविजयाख्यौ द्वौ द्वारपौ विकृताननौ ॥
ईशाने कल्पयेत्स्कन्दचण्डं वेदकरं वरम् ।
अभयं वज्रपद्मे च वहन्तं द्विभुजं तु वा ॥
शाकल्यसंज्ञया ख्यातं तदर्थं पीठमेव वा ।
लक्षणं तस्य संक्षेपाच्छृणुध्वं द्विजसत्तमाः ! ॥
द्रव्यैश्शिलादिभिः कुर्यात्प्रतिमालक्षणोदितैः ।
प्रतिमालक्षणे प्रोक्तं विश्वमानं गुहस्य तु ॥
योजनीयं द्विजा गर्भद्वारस्तम्भादिसंयुतम् ।
द्विभुजश्च द्विनेत्रश्च सुब्रह्मण्यस्सुसुन्दरः ॥
पद्मधृक् सव्यसत्पाणिर्लम्बितेतरसत्करः ।
बालरूपी प्रतिष्ठाप्यो ग्रामस्यैवाभिवृद्धये ॥
द्विहस्तो यज्ञसूत्राढ्यस्सशिखस्सत्रिमेखलः ।
कौपीनदण्डधृक्सव्यपाणिः कट्याश्रितोऽपरः ॥
स्थाप्योऽयं ज्ञानदस्स्कन्दः पर्वतेषु वनादिषु ।
चतुर्भुजस्त्रिनेत्रश्च कर्णयोः पत्रपिण्डयुक् ॥

नक्रकुण्डलयुक्तो वा ह्यक्षशक्तिकरद्वयः ।
वरदाभयसंयुक्तश्शक्तिद्वययुतो न वा ॥

शक्त्यैकया युतो वा स्यात्तयोर्लक्षणमुच्यते ।
द्विनेत्रे द्विभुजे शान्ते पद्मोत्पलकरद्वये ॥

श्यामरक्तनिभे सव्यवामपार्श्वे व्यवस्थिते ।
गौरीलक्षणसंयुक्ते कल्पयेत्तु शिवानने ॥

गजेति गजवल्लीति नाम्ना ख्याते(ते अति ?)तिसुन्दरे ।
इत्थं लक्षणयुक् स्थाप्यः पुरे वा नगरेऽपि वा ॥

षडाननश्च षड्बाहुरर्कश्रोत्रेक्षणान्वितः ।
षट्कर्णस्त्वर्क[क *]र्णो वा षड्भिर्मौलिभिरान्वितः ॥

सशक्तिस्साभयस्सासिस्साक्षमालस्सकुक्कुटः ।
सखेटकस्त्वयं स्थाप्यो वृद्धये राजधानिके ॥

रक्ताम्बरसमायुक्तो बालचन्द्रसमप्रभः ।
करण्डमकुटोपेतो नेत्रत्रयसमन्वितः ॥

शक्तिं च मुसलं खड्गं चक्रं पाशाभये वहन् ।
दक्षिणेऽदक्षिणे वज्रं कार्मुकं खेटकं तथा ॥

मयूरं च ध्वजं चैवमङ्कुशं वरदं वहन् ।
सोपवीतो मयूरस्थश्शक्तिद्वयसमायुतः ॥

ग्रामादौ स्थापनीयोऽयं प्रासादादौ च सिद्धये ।
एवं पञ्चविधः स्कन्दविभागस्थानभेदतः ॥

द्वापरे स्यान्न वान्यत्र सर्वे सर्वत्र वा मताः ।

(उत्तरकामिकागमे चतुष्षष्टितमपटले ॥)

अथातस्संप्रवक्ष्यामि स्कन्दस्य स्थापनं परम् ।
तस्योद्भवं समासेन शृणु पूर्वं गजानन ! ॥

देहत्यागेऽपि तां दृष्ट्वा तद्योगमहमभ्यसन् ।
सती चाङ्गं पुनर्गत्वा सुता हिमवतस्तथा[1] ॥

गिरिपार्श्वे तपः कृत्वा तत्सुता पार्वती भवेत् ।
आवयोस्सङ्गमं(ः ?) तत्र देवैस्संप्रार्थितो यतः ॥

रेतो वह्निस्तु संग्राह्य क्षिप्त्वा शरवणे च तु ।
तस्माच्छरवणोभावो नाम इत्यपि कीर्तितः ॥

षट्कृत्तिकायां स्थपनं(स्तन्यपानात् ?) षण्मुखस्त्वभिधीयते ।
तेनैव कार्तिकेयस्तु बालहीनां हि तद्भवेत्(लानां हितकृद् भवेत् ?) ॥

प्रासादं विधिवत्कृत्वा प्रतिमां तदनन्तरम् ।
शिलामृद्दारुलोहैर्वा नवतालेन मानयेत् ॥

द्विहस्तो वा चतुर्बाहुरष्टबाहुरथापि वा ।
द्विभुजं पद्महस्तं तु वज्रं शक्तिं तथापरे ॥

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१ आदर्शान्तरे एतदनन्तरं 'षट्कृत्तिकास्तन्यपानात् षण्मुखस्त्वभिधीयते । तेनैव कार्तिकेयस्तु बालानां हितकृद् भवेत्' इति वर्तते । न तु 'गिरिपार्श्वे तपः कृत्वे' त्यादिवचनानि ॥

अभयं वरदं पूर्वे चतुर्बाहोरिति स्मृतम् ।
खड्गखेटकमूर्ध्वे तु पाशं पद्मं तथाष्टकम् ॥

आसनं स्थानकं वापि यानं वै त्रिविधं तथा ।
आसनं द्विभुजं प्रोक्तं स्थानकं स्याच्चतुर्भुजम् ॥

यानमष्टभुजे कुर्यात् स्थापनं परिवारके ।
स्कन्दं पद्मगजारूढमुपवीतसमन्वितम् ॥

दाडिमीपुष्पसङ्काशं सर्वाभरणभूषितम् ।
मर्वलक्षणसंयुक्तं पूर्वोक्तेन विधानतः ॥

विद्यामेधा च सहिते शुक्लश्यामनिभे तथा ।
सर्वालङ्कारसंयुक्ते द्विभुजे पद्मधारिके ॥

(सुप्रभेदागमे चतुश्चत्वारिंशत्तमपटले ॥)

चतुर्भुजं द्विबाहुं च शान्तं सिद्धिप्रदं स्मृतम् ।
द्विभुजश्च चतुर्बाहुष्षड्भुजोऽष्टभुजः पुनः ॥

द्विषड्भुजः पञ्च भेदा एतेषां लक्षणं शृणु ।
द्विहस्ते पञ्चभेदोऽस्ति कटिबद्धाभयं तु वा ॥

पद्मधृक् सक(?)बद्धं वा दण्डेन कटिबद्धकम् ।
शक्तिवज्रधरं वापि शक्तिकुक्कुटमेव च ॥

चतुर्भुजस्सप्तभेदं वज्रशक्तिवराभयम् ।
अभयं वरदं पश्चादक्षमालाकमण्डलुम् ॥

ततो वै कुण्डि अक्षस्रुक् कटिबन्धाभयान्वितम् ।
पश्चादभीतिवरदं शक्तिकुक्कुटसंयुतम् ॥

ततोऽभयं च शक्तिं च कुक्कुटं चाक्षमालिकाम् ।
शक्तिं कमण्डलुं पश्चात् कटिबद्धाभयं तु वा ॥

पश्चात् कुक्कुटशक्तिभ्यामसिखेटसमायुतम् ।
षड्भुजे त्वभयं खड्गं शक्तिं दक्षिणपाणिषु ॥

खेटकं चाक्षमालां च कुक्कुटं वामपाणिषु ।
अष्टबाहुं ततो वक्ष्ये वराभीवज्रशक्तयः ॥

खड्गखेटशरं चापं द्विषड्भुजमथ शृणु ।
द्विषड्भुजेति(पि ?)षड्भेदं तत्तद्भेदं वदाम्यहम् ॥

सव्ये शक्तिशरं खड्गध्वजं चैव गदाभयम् ।
वामे वज्रं धनुः खेटं पद्मं शूलं वरं पुनः ॥

शक्तिं बाणं च खड्गं च चक्रं पाशं प्रसारितम् ।
सव्ये वामेऽपि चक्रं च शङ्खं वै कुक्कुटं ततः ॥

धनुर्दण्डं हलं चैव विश्वामित्रमहामुने ! ।
शक्तिं च मुसलं खड्गं चक्रं पाशं तथाभयम् ॥

वज्रं धनुर्ध्वजं खेटमङ्कुशं वरदं तु वा ।
शक्तिं खड्गं ध्वजं पद्मं कुक्कुटं प्रासदण्डके ॥

वराभयधनुर्बाणं टङ्कमेतैर्युतं तु वा ।
वज्रं शक्तिं च दण्डं च चक्रं पाशाङ्कुशं गदाम् ॥

शूलं च चक्रपद्मे च वरदाभयसंयुतम् ।
शक्तिं चर्ममसिं शूलं विशिखाभीतिकार्मुकम् ॥
चक्रं पाशं कुक्कुटं च वरदं द्वादशैः करैः ।
दधानं षण्मुखं शान्तं प्रतिवक्त्रं त्रिलोचनम् ॥
एवं विधानं षड्वक्त्रमेकास्यं वाथ कल्पयेत् ।
कुङ्कुमाभं द्वादशाक्षं सर्वाभरणभूषितम् ॥
आसनं स्थानकं वापि ध्यानकं(यानकं?) त्रिविधं स्मृतम् ।
आसनं द्विभुजं प्रोक्तं स्थानकं तु चतुर्भुजम् ॥
द्विषड्भुजं चाष्टबाहुं षड्बाहुं ध्यान(यान?)रूपकम् ।
योगं भोगं च यानं च बेरं तु त्रिविधं पुनः ॥
आसनं योगबेरं स्यात् स्थानकं भोगबेरकम् ।
ध्या(या?)नकं यानबेरं स्यान्नागरादिक्रमं तथा ॥
सात्विकं द्विभुजं बेरं राजसं स्याच्चतुर्भुजम् ।
तामसं द्वादशभुजमेवं स्यादर्चनाविधौ ॥
पीतं वा रक्तवर्णं वा श्यामवर्णमथापि वा ।
स्कन्दं पद्मासनस्थं वा मयूरारूढमेव वा ॥
गजेन्द्रयानकं वापि शक्त्येकासहितं तु वा ।
शक्तिं विनापि कर्तव्यं सोपवीतं सुयौवनम् ॥
शत(छन्न?)वीरसमायुक्तं पादनूपुरसंयुतम् ।
पत्रकर्णयुतं कान्तं नानाकुण्डलकं तु वा ॥

मन्दस्मितं बालवेषं शोभनाङ्गं शुभेक्षणम् ।
करण्डमकुटोपेतं सर्वलक्षणसंयुतम् ॥

शक्तिद्वययुतं वापि शक्त्यैकसहितं तु वा ।
शक्तिं विनापि कर्तव्यं योगबेरं तदीरितम् ॥

देव्योरुत्सेधमचैव श्रृणु कौशिक सुव्रत ! ।
कर्णान्तं वाथ(वास्य ?)सीमान्तं हन्वन्तं बाहुतुङ्गकम् ॥

हिक्कान्तं वा स्तनान्तं वा कल्पयेदुत्तमानि च ।
मध्यमंदशतालेन देव्यौ च परिकल्पयेत् ॥

महावल्ल्याकृतिं वक्ष्ये श्याममन्दस्मिताननम् ।
स्थितं वै सव्यपादं तु वामपादं तु कुञ्चितम् ॥

पद्मधृग्वामहस्तं च सव्यहस्तं प्रलम्बितम् ।
देवसेनाकृतिं वक्ष्ये रक्तं मन्दस्मिताननम् ॥

स्थितं वै वामपादं तु दक्षपादं तु कुञ्चितम् ।
उत्पलं सव्यहस्तं च वामहस्तं प्रलम्बितम् ॥

(कुमारतन्त्रागमे चतुर्विंशतितमपटले ॥)

विलिखेत् षण्मुखं देवं मयूरवरवाहनम् ।
तरुणादित्यसङ्काशं बालभूषणभूषितम् ॥

स्थानीये खेटके वापि कुमारो लिख्यते यदा ।
भुजान् द्वादश कुर्वीत खर्वटे चतुरो भुजान् ॥

ग्रामे वने द्विबाहुस्स्याल्लेखनीयो विचक्षणैः ।

(शिल्परत्ने पञ्चविंशपटले ॥)

स्कन्दः कुमाररूपश्शक्तिधरो बर्हिकेतुश्च ।

(बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

कुमारष्षण्मुखः कार्यश्शिखण्डकविभूषणः ।
रक्ताम्बरधरः कार्यो मयूरवरवाहनः ॥

कुक्कुटश्च तथा घण्टा तस्य दक्षिणहस्तयोः ।
पताका वैजयन्ती च शक्तिः कार्या च वामयोः ॥

(विष्णुधर्मोत्तरे ॥)

रक्ताम्बरसदृक्(सुदृक् ?) स्तोकबालो बालार्कसन्निभः ।
शिखण्डमणिको ग्रीवमांसलः प्रियदर्शनः ॥

शक्तिस्तु विलसत्खड्गचक्रपाशप्रसारितः ।
दक्षिणेऽदक्षिणे रक्तचूडखेटककार्मुकः ॥

पताका पिञ्छिकामुष्टिस्तर्जनी च प्रसारिता ।
गुहो द्वादशबाहुस्स्यात्पुरीखेटकपत्तने ॥

चतुर्दोर्भिर्वाथ षड्दोर्भिस्संयुक्तं परिकल्पयेत् ।
सशक्तिस्सहय(साभयः ?)स्सासिस्साक्षमालस्सकुक्कुटः ॥

सखेटश्च सषड्बाहुश्चतुर्दोस्स्वस्ति(सासि ?)खेटकः ।
सशक्तिकुक्कुटस्त्वे(स्त्वे ?)कवक्त्रकः कुङ्कुमच्छविः ॥

मयूरारोहसर्वत्र ग्रामराद्यद्विबाहुकः(?) ।
वासिकाबद्धमकुटस्सुब्रह्मण्यस्सुसुन्दरः ॥

स्कन्दस्याकृतिरेवं तु आर्यस्याकृतिरुच्यते ।

(पूर्वकारणागमे त्रयोदशपटले ॥)

शक्तिधरः ।

एकास्यं द्विभुजं वामे वज्रं दक्षिणजे करे ।

इच्छाज्ञानक्रियाशक्तिरूपं शक्तिधरं भजे ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

ज्ञानशक्तिसुब्रह्मण्यः ।

एकवक्त्रं द्विनेत्रं च जटामकुटसंयुतम् ।

श्वेतार्कपुष्पमालं च हेमरत्नकिरीटिनम् ॥

चतुर्भुजैर्वज्रशक्तिकुक्कुटाभयधारिणम् ।

दिव्यगन्धानुलिप्ताङ्गं शुक्लयज्ञोपवीतिनम् ॥

शिवशक्तिज्ञानयोगं ज्ञानशक्तिस्वरूपकम् ।

श्वेतवर्णः ॥

(श्रीतत्वनिधौ ॥)

स्कन्दः ।

कल्पद्रुमं प्रणमतां कमलारुणाभं

स्कन्दं भुजद्वयमनामयमेकवक्त्रम् ।

कात्यायनीसुतमहं कटिबद्धदाम[1]-

कौपीनदण्डधरदक्षिणहस्तमीडे ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

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१ 'वामहस्तं च' इति श्रीतत्वनिधिपाठः । 'वाम'मिति मानसारपाठः ।

स्कन्दसुब्रह्मण्यः ।

चतुर्भुजं द्विनेत्रं च श्वेतपद्मासनस्थितम् ।
कुक्कुटाभयवज्राणि दधतं वरदं करे ॥

किंचित्केशशिखाबद्धपुष्पमालाभिरावृतम् ।
मेखलाम्बरसंवीतं रत्नभूषणभूषितम् ॥

धूम्रवर्णप्रभं स्कन्दं प्रभामण्डलमण्डितम् ।
स्कन्दरूपमिदं प्रोक्तम्............... ॥ धूम्रवर्णः ।

(श्रीतत्वनिधौ ॥)

सेनापतिः ।

नौम्यादित्यप्रदीप्तं द्विदशनयनकं षण्मुखं मन्दहासं
वामाङ्गे सुस्थितायास्सरसिरुहधृतालिङ्गितायाः प्रियायाः ।
उत्तुङ्गोरुस्तनाग्रे विहित [1]करतलभीतिखेटा[2]दिशूल-
ह्यादिन्युद्दीप्तशक्तीष्वसनघन(?)गदाकुक्कुटाब्जेषुहस्तम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

एकवक्त्रं द्विनयनं शङ्खचक्रवराभयान् ।
सर्वाभरणसंयुक्तं दिव्यगन्धानुलेपनम् ॥

श्यामवर्णं प्रभुं चैव शुक्लयज्ञोपवीतिनम् ।
सुस्मितं चारुवदनं देवसेनापतिं भजे ॥

श्यामवर्णः ।

(श्रीतत्वनिधौ ॥)

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[1] 'करतलोऽभीती'ति मानसारपाठः । [2] 'खेटासिशूलाद्यादीप्तादीप्तशक्तिः स हरतु दुरितं कुक्कुटाब्जस्य युक्ता' इति मानसारपाठः ।

सुब्रह्मण्यः ।

सिन्दूरारुणमिन्दुकान्तिवदनं केयूरहारादिभि-
दिव्यैराभरणैर्विभूषिततनुं स्वर्गादिसौख्यप्रदम् ।
अम्भोजाभयशक्तिकुक्कुटधरं रक्ताङ्गरागांशुकं
सुब्रह्मण्यमुपास्महे प्रणमतां भीतिप्रणाशोद्यतम् ॥

अन्यच्च

एकवक्त्रं द्विदोर्दण्डं कटिबद्धाभयान्वितम् ।
तरुणारुणसङ्काशं सुब्रह्मण्यमुपास्महे ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

गजवाहनः ।

एकाननं द्विनयनं वरकुक्कुटौ च
वामद्वये निशितशक्त्यभयद्वयं च ।
बिभ्राणमीश्वरसुतं तपनायुताभं
नित्यं नमामि गजवाहनमिष्टसिद्ध्यै ॥

(कुमारतन्त्रे द्वितीयपटले ॥)

शरवणभवः[१] ।

शक्तिं घण्टां ध्वजसरसिजे कुक्कुटं पाशदण्डौ
टङ्कं बाणं वरदमभयं कार्मुकं चोद्वहन्तम् ।
पीतं सौम्यं द्विदशनयनं देवसङ्घैरुपास्यं
सद्भिः पूज्यं शरवणभवं षण्मुखं भावयामि ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

१. मानसारे खेटकृपाणयोरधिकतया, पाशस्थाने प्रासस्य च वर्णनमस्ति ।

षड्भुजं चैकवदनं बालसूर्यसमप्रभम् ।
सर्वाभरणसंयुक्तं सिंहस्थं दधतं भजे ॥

त्रिनेत्रं भसितोद्धूलं पुष्पबाणेक्षुकार्मुकम् ।
खड्गं खेटं च वज्रं च कुक्कुटध्वजधारिणम् ॥
शरजन्म समाख्यातं ॥ रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

कार्तिकेयः ।

वरदकुलिशखेटं वामहस्तत्रये च
दधतमभयशक्तिं खड्गमन्यत्त्रये च ।
तरुणरविसमाभं साधुभिः पूज्यमानं
कमलवदनषट्कं कार्त्तिकेयं नमामि ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

त्रिनेत्रं दशहस्तं च मस्तके बिल्वधारिणम् ।
शक्तिं शूलं तथा चक्रमङ्कुशाभयमन्यके ॥
वरदं तोमरं पाशं शङ्खं वज्रं च वामके ।
मयूरवाहनारूढं सर्वाभरणभूषितम् ॥
बालसूर्यप्रतीकाशं कार्तिकेयं शिवात्मजम् ।
रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

कुमारः ।

सव्यद्वये निशितशक्त्यसिमादधानं
वामद्वयेऽभिमतकुक्कुटखेटकं त्वाम्[1] ।
वल्लीपतिं विबुधलोचनपूर्णचन्द्रं
कल्याणदाननिरतं कलये कुमारम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं चैकवक्त्रं करण्डमकुटान्वितम् ।
शक्तिं चाभयदं दक्षे सव्ये वरदवज्रके ॥
पद्मपुष्पं धरं कण्ठे देवं बालस्वरूपकम् ।
रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

षण्मुखः ।

वन्दे सिन्दूरकान्तिं शरविपिनभवं श्रीमयूराधिरूढं
षड्वक्त्रं देवसैन्यं मधुरिपुतनयावल्लभं द्वादशाक्षम् ।
शक्तिं बाणं कृपाणं ध्वजमपि च गदां चाभयं सव्यहस्ते
चापं वज्रं सरोजं कटकमपि वरं शूलमन्यैर्दधानम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

शक्तिं शरं च खड्गं च चक्रं पाशाभयौ तथा ।
कुक्कुटं च धनुः खेटं शङ्खं[2] धत्ते हलं वरम् ॥

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१ 'हरितकुक्कुटखेटकं चे'ति मानसारपाठः । २ मानसारे शङ्खहलयोस्स्थाने कुलिशाङ्कुशयोः पाठः दृश्यते ।

मयूरवाहनोपेतं सर्वलक्षणसंयुतम् ।
जया[1] च विजया चैव वामदक्षिणपार्श्वयोः ॥

सर्वालङ्कारसंयुक्तं सर्वाभरणभूषितम् ।
षण्मुखं चेति विख्यातं............ ॥

रक्तवर्णः ।

(श्रीतत्वनिधौ)

तारकारिः ।

वरदमङ्कुशध्वजे च कटकौ चापवज्र-
भभयपाशचक्रखड्गमुसलशक्तिमन्वहम् ।
द्विदशपाणिभिर्दधानमरुणकोटिसन्निभं
भजत तारकारिमत्र भवविनाशकारणम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

एकवक्त्रं त्रिनयनं गजपृष्ठोपरि स्थितम् ।
षण्मुखं चाभयं खड्गं शक्तिं वामेतरे दधम् ॥

खेटकं चाक्षमालां च कुक्कुटं वामहस्तके ।
तारकारिं भजे ख्यातम्.............. ॥

रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

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१ 'गजाम्बया च वल्ल्या चे'ति मानसारपाठः ।

सेनानीः ।

अभयमसिरथाङ्गं[1] चाङ्कुशं शक्तिशूलं
वरदकुलिशपाशं पद्मदण्डौ गदां च ।
दधतमुभयपक्षद्वादशायामहस्तै-
र्द्विदशकमलनेत्रं देवसेनान्यमीडे ॥

ब्रह्मशास्ता ।

वामे करे च युगले करकुण्डिके च
सव्येऽक्षसूत्रमभयं दधतं विशाखम् ।
वल्ल्या युतं वनजलोचनमेकवक्त्रं
वन्दामहे वनजसंभवशासितारम् ॥

वल्लीकल्याणसुन्दरः ।

हस्तद्वन्द्वेऽक्षमालामभयमपि धृतं कुण्डिकां श्रोणिबन्धं
सव्ये वामे निषण्णस्स्रुवधृतविधिना हूयमानेन युक्तम् ।
सर्वालङ्कारयुक्तं जलकलशधृता विष्णुना चारुणाभं
वल्लीकल्याणमूर्तिं सकलसुरगणैस्स्तूयमानं प्रपद्ये ॥

बालस्वामी ।

पद्मसव्यकटिसंयुतवामं पद्मकान्तिनिभमेकमुखं च ।
बालवृद्धिकरमीश्वरसूनुं बालमुन्नतभुजं प्रणतोऽस्मि ॥

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१ मानसारे 'असिरथाङ्गशूलपाशानां स्थाने वरदोभयशक्तिचापाः' पठ्यन्ते ॥

अन्यच्च,

एकवक्त्रं द्विनयनं पद्मद्वयकरद्वयम् ।
प्रियप्रियकरं वन्दे बालरूपं रविप्रभम् ॥

क्रौञ्चभेत्ता ।

अभयशितकृपाणौ[1] शक्तिबाणौ च सव्ये
वरदकुलिशचापं खेटकं चान्यहस्ते ।
दधतममरसेनानायकं चाष्टबाहुं
कमलवदनषट्कं क्रौञ्चभेत्तारमीडे ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं त्रिनेत्रं च स्थितं सिंहासनोपरि ।
वरदाभयसंयुक्तपुष्पबाणेक्षुकार्मुकम् ॥
मयूरवाहनारूढं नमस्ये रक्षणोन्मुखम् ।
क्रौञ्चभेदकरद्वन्द्वं क्रौञ्चभेदिस्वरूपकम् ॥
रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

शिखिवाहः ।

विद्रुमप्रभमेकमुखं विभुं वज्रशक्तिवरदाभयपाणिम् ।
देवलोकरिपुघ्नमविघ्नदं नौमि[2] रुद्रभवं शिखिवाहम् ॥
दाडिमीपुष्पसंकाशं गुञ्जाभं कुङ्कुमाकृतिम् ।
षड्वक्त्रसहितं देवं द्वादशाक्षं सुयौवनम् ॥

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१ 'मसिधराङ्ग' मिति मानसारपाठः । २ 'युग्मशक्तिशिखिवाहनं गुहम्' इति मानसारपाठः ।

चतुर्भुजमुदाराङ्गं यज्ञसूत्रेण संयुतम् ।
वरदाभयसंयुक्तं कमण्डल्वक्षधारिणम् ॥
नक्रकुण्डलसंयुक्तं करण्डमकुटोज्वलम् ।
हारकेयूरकटककटिसूत्रैर्विभूषितम् ॥
रत्नविद्रुमभूषाढ्यं नव(छन्न?)वीरसमायुतम् ।
पादनूपुरसंयुक्तं सर्वाभरणभूषितम् ॥
सर्वलक्षणसंयुक्तं कुमारं शङ्करात्मजम् ।
महावल्लीदेवसेनायुक्तं सुरगणप्रियम् ॥
इत्थं रूपं यजेन्नित्यं सर्वलोकहितावहम् ।
चतुर्भुजं बालवेषं स्कन्दं कनकसप्रभम् ॥
शक्तिकुक्कुटहस्तं च वरदाभयसंयुतम् ।
विद्रुमनिभ द्विदशहस्त रविनेत्र शक्तिशरखड्गमभयध्वजगदां च ।
वामकरचापकुलिशाब्जवरशूलखेटधरसव्यकर षण्मुख! नमस्ते ॥

षड्वक्त्रं शिखिवाहनं त्रिनयनं रक्ताम्बरालङ्कृतं
शक्तिं चर्म च खड्गशूलविशिखाभीतिं धनुश्चक्रकम् ।
पाशं कुक्कुटमङ्कुशं च वरदं दोर्भिर्दधानं तथा
ध्यायेदीप्सितसिद्धिदं शशिधरं स्कन्दं सुराराधितम् ॥
लोकालोकान्धकारप्रतिहतकिरणैर्भानुकोटिप्रकाशं
भूमिन्यस्तैककोटीष्वसनमपि शरं लम्बमानोर्ध्वकायम् ।
हस्ताभ्यां चेतराभ्यां धृतमथ कुलिशं शक्तिमम्भोरुहाक्षं
सर्वालङ्कारयुक्तं भजत सुरपुरीपालकं बाहुलेयम् ॥
(कुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं चैकवक्त्रं त्रिनेत्रमभयं वरम् ।
पाशाङ्कुशदधं चैव ज्वालाकेशशिखण्डकम् ॥
इन्द्रनीलरथारूढं रक्तोत्पलसमप्रभम् ।
चतुर्दशादिभवनं शिखिवाहनमाचरेत् ॥
रक्तवर्णः ।

अग्निजातसुब्रह्मण्यः ।

द्विमुखं चाष्टबाहुं च श्वेतं वा श्यामकन्धरम् ।
स्रुवाक्षमालां खड्गं च स्वस्तिकं दक्षिणे करे ॥
कुक्कुटं खेटकं वज्रमाज्यपात्रं तु वामके ।
अग्निहोत्रविधिं देवमग्निजातस्वरूपकम् ॥
नीलवर्णः । (?)

सौरभेयसुब्रह्मण्यः ।

चतुर्वक्त्राष्टनयनं भुजाष्टकमलासनम् ।
कुञ्चितं वामपादं च सुस्थितं दक्षिणं पदम् ॥
शक्त्युत्पले पुष्पबाणमभयं दक्षिणे करे ।
वज्रं चेक्षुधनुश्शूलं वरदं वामके दधम् ॥
पद्मपुष्पनिभं चैव सौरभेयस्वरूपकम् ।
पाटलवर्णः ।

गाङ्गेयसुब्रह्मण्यः ।

एकवक्त्रं त्रिनयनं दाडिमीकुसुमप्रभम् ।
करण्डमकुटोपेतं कुक्कुटध्वजधारिणम् ॥
नीलोत्पलधरं वन्दे मकरारूढमव्ययम् ।
परशुं पूर्णकुम्भं च सव्यहस्ते तु धारिणम् ॥
अरणिं कुक्कुटं वामे गाङ्गेयसमरूपकम् ।
पाटलवर्णः ।

गुहसुब्रह्मण्यः ।

चतुर्भुजं त्रिनेत्रं च हेमरत्नकिरीटिनम् ।
शूलं वज्रं धरं सव्ये वराभयकमन्यके ॥
श्वेतवस्त्रधरं देवं सर्वेषां रक्षणोन्मुखम् ।
जायया वामपार्श्वे तु कल्याणोत्सवविग्रहम् ॥
पादाम्बुजं हृदि ध्यात्वा गुहरूपं समाश्रये ।
श्यामवर्णः ।

ब्रह्मचारिसुब्रह्मण्यः ।

द्विनेत्रं द्विभुजं चैव बालसूर्यधरं प्रभुम् ।
दक्षभागे दण्डहस्तं वज्रवामोरुहस्तकम् ॥
सव्यापसव्यपादं तु स्थितं वा कुञ्चितं तु वा ।
शिखायज्ञोपवीताढ्यं मौञ्जीकौपीनसंयुतम् ॥

मेखलोपरिवद्दयाणं रक्तपद्मोपरि स्थितम् ।
दिव्यरूपधरं देवं ब्रह्मचारिणमाश्रये ॥
रक्तवर्णः ।

देशिकसुब्रह्मण्यः ।

षड्भुजं चैकवदनं करण्डमकुटान्वितम् ।
शक्तिहस्तद्वयं चैव जपमालाधरं शुभम् ॥
मयूरवाहनारूढं वराभयकराम्बुजम् ।
इत्येवं विधिवद् ध्यायेच्छिवदेवस्य देशिकम् ॥
रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

सुब्रह्मण्यद्वारपालकौ ।

सुदेहसुमुखौ विप्रौ गुहस्य द्वारपालकौ ।
एकवक्त्रौ द्विबाहू च गदाभयकरौ स्मृतौ ॥
चतुर्भुजौ चेत्तस्योर्ध्वे वज्रशक्तिधरौ तथा ।
रक्तश्यामलवर्णाढ्यौ सर्वाभरणभूषितौ ॥
सुदंष्ट्रौ स्मितवक्त्रौ च करण्डमकुटोज्वलौ ।
दक्षिणे तु सुदेहं च सुमुखं च तथोत्तरे ॥

(कुमारतन्त्रागमे पञ्चमपटले ॥)

सुमित्रः ।

सुमित्रस्थापनं वक्ष्ये शृणु कौशिक सुव्रत ! ।
उक्त्वैव जननं पूर्वे(र्वं ?) प्रतिष्ठां च ततः परम् ॥

वसिष्ठगोत्रः स्वर्णाक्षपुत्रः काशीपुरे वसन् ।
त्रिजन्मसु पुरा स्कन्दं समभ्यर्च्य यथाविधि ॥

सुमित्र इति सेनान्या प्रोक्तः प्रीतेन देवलः ।
सुब्रह्मण्यस्य सामीप्ये गाणपत्यमवाप्तवान् ॥

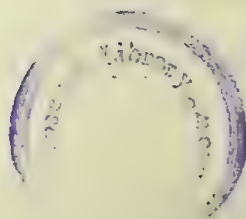
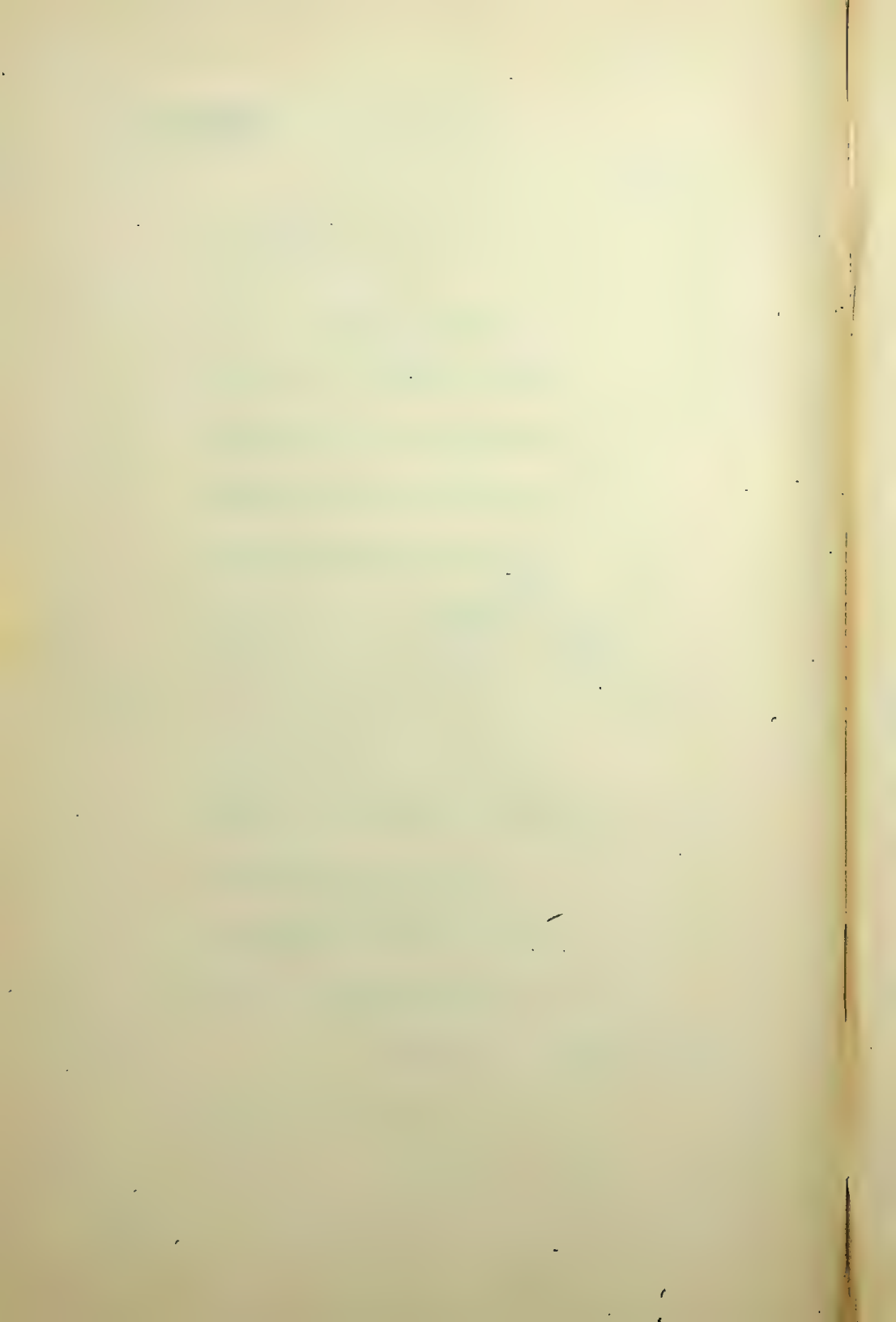
उत्तमंनवतालेन सुमित्रं कारयेद् बुधः ।
द्विनेत्रं द्विभुजं रक्तं सुवक्त्रं च सुयौवनम् ॥

दक्षिणे शक्तिहस्तं च वामं च कटिबन्धनम् ।
अलकं ज्योतिसंयुक्तं दंष्ट्रिणं रुचिराननम् ॥

करण्डमकुटं वापि जटामकुटमेव वा ।
हस्तौ मुकुलवद् बद्धौ दक्षिणं शक्तिसंयुतम् ॥

सर्वाभरणसंयुक्तमासनं स्थानकं तु वा ।
यज्ञोपवीतसंयुक्तं पद्मपीठोपरि स्थितम् ॥

इत्थं रूपं सुमित्रस्य गुहेन विहितं पुरा ।

(मारतन्त्रागमे द्विचत्वारिंशत्तमपटले ॥)

नन्द्यादयः ।

नन्दी ।

नन्दी कार्यस्त्रिनेत्रस्तु चतुर्बाहुर्महाभुजः ।
सिन्दूरारुणसङ्काशो व्याघ्रचर्मपरिच्छदः ॥
त्रिशूलभिन्दिपालौ च करयोस्तस्य कारयेत् ।
शिरोगतं तृतीयं तु तर्जयन्तं तथापरम् ॥
आलोकयानं कर्तव्यं दूरादागामिनं जनम् ।

(विष्णुधर्मोत्तरे ॥)

बिभ्राणं परशुं मृगं करतले ईशप्रमाणाञ्जलिं
भस्मोद्धूलितपाण्डुरं शशिकलागंगाकपर्दोज्ज्वलं ।
परियायत्रिपुरान्तकं प्रथमतः श्रेष्ठं गणैर्वन्दितं
ब्रह्मेन्द्राच्युतपूजिताङ्घ्रिकमलं श्रीनन्दिकेशं भजे ॥

चण्डेशः ।

चण्डेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
परस्वतन्त्रभेदेन द्विविधं तच्च संमतम् ॥
पुरादौ मध्यमे वाष्टदिक्षु चण्डेश्वरालयः ।
धामेशानेऽथ सौम्ये वा सोमेशेन्द्रान्तरेऽथवा ॥

अन्तमण्डलदेशे[1]ऽन्तर्हारायां वेष्टशालके ।
अथैकादित्रयस्त्रिंशद्धस्तविस्तारसंयुतः ॥
धामलक्षणसंसिद्धधामेनापि समन्वितः ।
एकादिसप्तभूम्यन्तं भूमिभागसमन्वितः ॥
धामोक्ताकारसंयुक्तो दिक्षु चण्डेश्वरान्वितः ।
इष्टदेवान्वितो वा स्यात्केवलो वा वृषान्वितः ॥
प्रागुक्तविधिनानीतगर्भाद्येष्टकया युतः ।
मूर्धेष्टकासमायुक्तः स्थूपिस्थापनसंयुतः ॥
दक्षिणद्वारसंयुक्तः पराङ्मश्चेन्मुनीश्वराः ! ।
स्वतन्त्रस्थापने दक्षपूर्वपश्चिमदिङ्मुखः ॥
दिङ्न्यस्तामरविन्यस्तमध्यकुम्भयुतेन च ।
धामसंस्थापनेनाढ्यः प्रागुक्तविधिना सह ॥
प्रागुक्तगर्भमानाद्यं सर्वमत्र प्रयोज्यताम् ।
प्राकारमण्डपोपेतः परितः परिवारयुक् ॥
रुद्रभक्तस्ततो रुद्रचण्डश्चण्डप एव च ।
महाबलस्तथाविर्य(वीर्य ?)ष्टङ्कपाणीशसेवकौ[2] ॥
रुद्रकोपज इत्यष्टमूर्तयः परिवारगाः ।
एते श्वेता महाकायाः कृताञ्जलिपुटान्विताः ॥

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१ 'अन्तर्मण्डलदशे' इति पाठान्तरम् ।   २ 'महाबलास्तथा विप्रा' इति पाठान्तरम् ।

सटङ्कास्तद्विहीना वा वीराद्यासनसंस्थिताः ।
कृत्तिवासोऽन्विता वाथ चण्डरूपधरास्तु वा ॥
इन्द्राद्या वा तदर्धं(र्थं ?)तु पीठं वा पूर्वतो वृषः ।
बलिपीठादिपीठान्तं पूर्ववत्कल्पयेत्तु वा ॥
द्वारस्थौ द्वारपौ कार्यौ द्विकरौ दण्डधारकौ ।
चण्डानुगश्चण्डभूत्यौ[1](भृत्यो ?) नेष्टौ वा देशिकाग्रजाः ! ॥
द्रव्यैश्शिलादिभिः कार्यः पूर्ववल्लक्षणान्वितः ।
मध्येन दशतालेन दशतालाधमेन वा ॥
प्रतिमालक्षणप्रोक्तमानेनायादिसंयुतः[2] ।
बद्धपद्मासनश्चण्डनाथो दुर्दर्शभीषणः ॥
व्यालयज्ञोपवीती च मुखोद्गीर्णमहानलः ।
करालकज्जलाभासो जटिलश्चन्द्रशेखरः ॥
चतुर्वक्त्रश्चतुर्बाहुश्चाक्षमालात्रिशूलवान् ।
टङ्कं कमण्डलुं वामे भानुरक्तार्कलोचनः ॥
अथवा शङ्खवर्णाभश्चतुर्बाहुस्त्रिलोचनः ।
चन्द्रार्धमण्डितः कृत्तिवासा वीरासनस्थितः ॥
पिनाकामोघबाणाभ्यां व्यग्रपाणितलद्वयः ।
वराभयप्रदानाभ्यामन्यत्र परिमण्डितः ॥

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१ 'चण्डभृत्यौ' इति पाठान्तरम् । २ 'मानेनायदिसंयुतः' इति पाठान्तरम् ।

अथवा द्विभुजश्शुक्लवस्त्रस्त्र्यक्षोऽञ्जनप्रभः ।
जटामकुटयुक्तो वा तुलसीकृतमूर्धजः(?) ॥
स्थानको वासनस्थो वा शयितासव्यपात्तलः ।
सलम्बसव्यपादस्तु वामहस्तभु(स्तु ?)जानुगः ॥
वरहस्तोऽथवा स स्यादितरष्टङ्कसंयुतः ।
वामेतरकरष्टङ्कयुक्तोऽञ्जलिपुटोऽथवा ॥
शङ्करेक्षणसंपन्नश्शोकनम्रशिरास्तु वा ।
उत्कुटासनयुक शान्तो जटिलष्टङ्कधृक्करः ॥
एवं वा चण्डनाथस्तु कार्यस्त्विष्टासनान्वितः ।
अथवाभयटङ्काभ्यां पाशशूलद्वयेन तु ॥
चतुर्भुजस्तु वा कार्यश्शङ्कराज्ञानुपालकः ।
विशेषस्सिंहले देशे कश्चिदत्राभिधीयते ॥
क्रेताया(कृतेऽय ?)मष्टहस्तस्स्यात्त्रेतायां[1] षड्भुजो मतः ।
द्वापरे च चतुर्हस्तः कलौ तु द्विकरो मतः ॥
अन्यदेशे तु सर्वत्र विभागो नायमीरितः ।
अथवा चण्डनाथस्तु देव्या तु सहितो न वा ॥
सा देवी श्यामला हस्तद्वयाखिलविभूषिता ।
धर्मनीत्याख्यया ख्याता धृतनीलोत्पला वरा ॥

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१ 'कृतयामि' ति पाठान्तरम् ।

एवमापाद्य बेरं तु मनुभिस्स्थापनं नयेत् ।

(उत्तरकामिकागमे पञ्चषष्टितमपटले ॥)

अथातस्संप्रवक्ष्यामि चण्डेशस्थापनं परम् ।
उद्भवं प्रथमं तस्य द्वितीयं स्थापनं क्रमात् ॥

रुद्रस्यैव तु रुद्रांशं तत्सर्वं चण्डनामतः ।
गणेशावरणे स्थित्वा दशांशेनायुतेन तु ॥

प्रचण्डादिर्विनिष्क्रान्ता पञ्चमूर्तिर्विधानतः ।
प्रचण्डचण्डः प्रथमं ततो विक्रान्तचण्डकः ॥

तृतीयो विभुचण्डस्तु वीरचण्डश्चतुर्थकः ।
एवं वै पञ्चचण्डेशाः पञ्चब्रह्मसमुद्भवाः ॥

कृतयुगाधिपत्यं तु प्रचण्डमिदमुच्यते ।
विक्रान्तचण्डनामा तु त्रेतायामधिपस्स्मृतः ॥

द्वापरे चाधिपत्यं हि विभुश्चण्डेश उच्यते ।
कलौ तु वीरचण्डेशस्वा(स्या?)धिपत्यं प्रकीर्तितम् ॥

एवं [वै*] पञ्चभेदेन चण्डनाम विधीयते ।
आलयस्यैशदिग्भागे विमानं पूर्ववत्क्रमात् ॥

त्रिनेत्रं चतुर्भुजं वापि द्विनेत्रं द्विभुजं तु वा ।
भीमं जटासमायुक्तं सर्वाभरणभूषितम् ॥

अभयं शान्तदेहं(?) च पाशं वै परशुं तथा ।
द्विभुजं यदि कर्तुं चेच्छान्त(?)टङ्कयुतं तथा ॥
शुक्लयज्ञोपवीतं च शुक्लाम्बरधरं तथा ।
स्थानकं चासनं प्रोक्तं पूर्वोक्तविधिना ततः ॥

(सुप्रभेदागमे सप्तचत्वारिंशत्तमपटले ॥)

चण्डश्च चण्डेश्वरो रक्तश्वेतमिश्रश्च विस्तरः ।
द्विबाहुस्सजटाजूटशेखरः कर्णकुण्डलः ॥
धृतयज्ञोपवीतश्च शुक्लाम्बरधरश्शुचिः ।
सर्वभूषणसंभूष्यष्टङ्कपाणिरथापि वा ॥
अर्धचन्द्रासनासीनः पुष्पमालावलम्बितः ।
चण्डेशस्याकृतिर्ह्येवं क्षेत्रपालाकृतिं शृणु ॥

(पूर्वकारणागमे त्रयोदशपटले ॥)

शिवभक्ताः ।

वक्ष्यामि शिवभक्तानां प्रतिष्ठां भोगमोक्षदाम् ।
ब्राह्मणा क्षत्रिया वैश्याश्शूद्रा वा ह्यन्तरालजाः ॥
स्त्रियो वा गुरवश्चैषामभिषिक्तो नृपोऽथवा ।
शिवभक्तिसमोपेता जीवन्तो वा मृतास्तु वा ॥
तेषां प्रतिकृतिं कृत्वा प्रतिष्ठाप्य समर्चयेत् ।
स्वप्रधानं पराङ्गं च द्विविधं स्थापनं मतम् ॥

ग्रामादौ वा नदीतीरे पुष्करिण्यास्तटेऽपि वा ।
वने चोपवने वापि पर्वते वा मनोरमे ॥

स्थानेऽन्यत्र च कर्तव्यं स्वप्रधानस्य मन्दिरम् ।
देवालयान्तस्सालादौ तत्र कल्पितमन्दिरे ॥

परिवारसमोपेतं स्वप्रधानं प्रकीर्तितम् ।
देवालयादौ सर्वत्र मालिकामण्डपादिषु ॥

परिवारविहीनं यत्कल्पितं त्वङ्गमिष्यते ।
तदर्थं शिवलिङ्गं वा प्रतिमा वा शिवस्य तु ॥

स्कन्दनन्द्यादिरूपं वा मृतप्रतिकृतिं तु वा ।
कुर्यादायादिसंयुक्तं शिलाद्यैरुक्तवस्तुभिः ॥

शैलं लोहं तथा वार्क्षं मृन्मयं मणिजं तु वा ।
अर्धचित्रमथाभासं पटादिपरिकल्पितम् ॥

लिङ्गं चेत्तद्विधानोक्त्या प्रतिमा च तथैव च ।
तदुक्ततालभेदेन[1] कर्तव्यं स्याद् द्विजोत्तमाः ! ॥

मृतप्रतिकृतिं चोक्तामष्टतालेन कारयेत् ।
आसीनं स्थानकं वापि वाहनारूढमेव वा ॥

आसने स्थानके वाथ पद्मसिंहासनं तु वा ।
अधस्तात्कल्पयेद्विद्वानुभयं वा विधीयताम् ॥

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१ 'तद्रक्ततालभेदेने'ति पाठान्तरम् ।

यथेष्टासनयुक्तं वा समाश्रं वा यथाश्रकम् ।
आसनोन्मानविस्तारायामं तद्वदलंकृतिम् ॥

प्रतिमोक्तप्रकारेण प्रागुक्तविधिना नयेत् ।
शिखी वा बद्धकेशी वा मुण्डितो जटिलोऽथवा ॥

अभिषिक्तो नृपश्चेत्तु किरीटमकुटान्वितः ।
यथेष्टायुधयुक्तो वा नमस्कारयुतोऽथवा ॥

सर्वलक्षणसंपन्नस्सर्वाभरणभूषितः ।
गायका नृत्तयुक्ता वा पूजका वा यथेष्टकाः ॥

स्त्रियश्चेत्तस्यानुरूपेण[1] भूषणैरुपभूषिताः ।
एवं लक्षणमाख्यातं प्रतिष्ठाद्यं निगद्यते ॥

(उत्तरकामिकागमे षट्षष्टितमपटले ॥)

आर्य्यः ।

आर्य्यश्चतुर्भुजश्शान्तस्त्रिनेत्रः पद्मसंस्थितः ।
हिरण्यसदृशप्रख्यो दुकूलवसनान्वितः ॥

अभयवरदोपेतः खड्गखेटकधारितः ।
सुस्थितः पद्मपीठे तु आर्य्यमेवं प्रकल्पयेत् ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

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1 स्त्रियश्चेदित्यर्धमादर्शान्तरे नास्ति ।

अथातस्संप्रवक्ष्यामि शास्तृस्थापनमुत्तमम् ।
शास्ता सर्वस्य लोकस्य तस्माच्छास्तेति चोच्यते ॥

समुद्रमथने काले परिगृह्यामृतं तथा ।
हरिर्बभूव स्त्रीरूपा मोहिनीनाम नामतः ॥

तां मोहिनीमहं दृष्ट्वा संगतोऽस्मि कदाचन ।
जातस्तदा महाशास्ता मेध्याह्याम्रवतीश्वराः ॥

द्विनेत्रं द्विभुजं कृत्वा सर्वाभरणभूषितम् ।
श्यामवर्णयुतं तेषां शुक्लयज्ञोपवीतिनम् ॥

श्वानकुक्कुटमेषाद्यैः क्रीडन्तं सर्वसिद्धिदम् ।
मदनावर्णनीदेवौ[1](व्यौ?) पीतौरस(नोरस?)समन्वितौ(ते?) ॥

सर्वाभरणसंयुक्तौ(क्ते ?) पार्श्वयोर्विन्यसेत्ततः ।
वामे दमनकं[2] न्यस्त्वा तद्वेषं विकृतं स्मृतम् ॥

द्विभुजं दक्षिणे हस्ते चक्रदण्डमथेश्वरम् ।
फलपल्लवहस्तं च कुञ्चिताङ्घ्रिकरद्वयम् ॥

भूताकारं बृहत्कुक्षिं नीलालकविभूषितम् ।
शास्तुश्च लक्षणं प्रोक्तं स्थापनं शृणु तत्वतः ॥

(सुप्रभेदागमे त्रिपञ्चाशत्तमपटले ॥)

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१ 'पनकापर्णिनौ देव्यौ' इति पाठान्तरम् । २ 'वामेचे मनकं न्यस्ता' इति पाठान्तरम् ।

मोहिनीतनयश्शान्तो द्विबाहुश्श्यामसन्निभः ।
पीठालम्बितशायितौ वामदक्षिणपादकौ ॥

वामाङ्घ्रिजानुकोर्ध्वे तु वामहस्तं स्थितं कुरु ।
मण्डलीभूतदण्डाग्रो वज्रदण्डधरो युवा ॥

स्निग्धनीलाञ्जनाकीर्णकुन्दलीभूतभूध्वजः(न्तलीभूतमूर्धजः?) ।
गजवाहनकेतुस्स्याद्विलासी सविलासिनी ॥

नीलश्वेताश्ववृषभवाहनो वा चतुर्भुजः ।
रक्तचूडध्वजो वापि सर्वत्र परिकीर्तितः ॥

ज्ञानी योगासनासीनो वेदाध्यायी पवित्रकः ।
सोभयांसोपवीतस्स्यान्न्यूनावीरासनास्थितः ॥

लीलाविगीतभावी स्यात्सुर(ख?)भावी सुखासनः ।
वामोरूपरि विन्यस्त(स्ता?)वामपादतलेक्षणः ॥

आर्यस्याकृतिरेवं तु शक्रस्याकृतिरुच्यते ।

(पूर्वकारणागमे त्रयोदशपटले ॥)

क्षेत्रपालः ।

त्रिविधः क्षेत्रपालस्तु सात्विको राजसस्तमः ।
श्वेतं रक्तमथो कृष्णं सात्विकादिगुणं भवेत् ॥

द्विभुजं वा चतुर्बाहु शान्तं सात्विकमुच्यते ।
षड्बाहु चोग्रवदनमुग्रं स्याद्राजसं स्मृतम् ॥

तामसं चाष्टबाहुं च एते वै समपादकाः ।
स्थानकं पद्मपीठे तु भद्रपीठे तु वा यथा ॥
शूलं दक्षिणहस्ते तु कपालमितरे धृतम् ।
द्विभुजं ह्येवमाख्यातं चतुर्हस्तमथोच्यते ॥
परहस्ते तु सव्ये तु खड्गं घण्टां तदन्यके ।
अथवा पूर्वहस्ते तु अभयं वरदान्वितौ ॥
पूर्ववत्परहस्तौ द्वौ घण्टां वा वामहस्तके ।
सात्विकं ह्येवमाख्यातं राजसं शृणु सुव्रत ! ॥
शूलं खड्गं च घण्टां च दक्षिणे [तु*] करत्रये ।
खेटकं च कपालं च नागं वा पाशवामके ॥
तामसे तु धनुर्बाणं दक्षिणेऽदक्षिणे धृतम् ।
शेषं राजसवत्ख्यातं रक्तकेशोर्ध्वमण्डलम् ॥
उग्रदंष्ट्रिसमायुक्तं नानानागविभूषितम् ।
त्रिनेत्रं नग्नरूपं च क्षेत्रपालं प्रकल्पयेत् ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

अथातस्संप्रवक्ष्यामि क्षेत्रेशस्य विधिक्रमम् ।
ईश्वरस्यायुतांशेन क्ष(क्षे ?)त्रपालोद्भवं तथा ॥
ग्रामादावैशदिग्भागे लोकरक्षार्थकारणम् ।
प्रासादं प्रतिमां तत्र पूर्वोक्तविधिना तथा ॥

द्वारं तु पश्चिमे मुख्यं दाक्षिणे मध्यमं स्मृतम् ।
कन्यसं चेन्द्रदिग्द्वारं प्रतिमालक्षणं ततः ॥

चतुर्भुजं त्रिनेत्रं वा षड्भुजं चाष्टहस्तकम् ।
सुदंष्ट्रं भैरवाकारं कृष्णवर्णं दिगम्बरम् ॥

सर्पयज्ञोपवीतं च शिरोमालाकरोटिकम् ।
ऊर्ध्वकेशं सुवृत्ताक्षं नागाभरणभूषितम् ॥

त्रिशूलं दक्षिणे हस्ते वामहस्ते कपालकम् ।
खड्गं च दक्षिणे हस्ते वामहस्ते तु खेटकम् ॥

एवं चतुर्भुजं विद्धि षड्भुजं च ततः शृणु ।
नागं च दक्षिणे पाणौ तोमरं वामहस्तके ॥

प्रागुक्तायुधसंयुक्तं षड्भुजं त्विति कीर्तितम् ।
शूलं डमरुखट्वाङ्गं दक्षिणे वामहस्तके ॥

एवमष्टभुजं प्रोक्तं षड्भुजायुधसन्निभम् ।

(सुप्रभेदागमे पञ्चाशत्तमपटले ॥)

रक्तोप्रेक्षणः कालमेघवर्णो वापि महाबली ।
द्विबाहुर्वा चतुर्बाहुरष्टबाहुरथापि वा ॥

कपालशूलो द्विभुजो घण्टापाशसमायुतः ।
चतुर्बाहुः क्रमात्क्षेत्रपालो वामे च दक्षिणे ॥

अग्निटङ्कौ च खट्वाङ्गं भयमष्टभुजे क्रमात् ।
रक्तपद्मासनारूढः श्यामवर्णोग्ररूपकः ॥
विसृतोर्ध्वो(र्ध्व ?) रक्तकेशः कुञ्चितभ्रूसविभ्रमः ।
नग्नरूप(पः ?)शिरोमालाभूषितस्तीक्ष्णदंष्ट्रकः ॥

(पूर्वकारणागमे त्रयोदशपटले ॥)

ब्रह्मा ।

चतुर्भुजश्चतुर्वक्त्रो हरितालसमप्रभः ।
जटामकुटसंयुक्तः पिङ्गाक्षस्सर्वभूषणः ॥
कृष्णाजिनोत्तरीयश्च यज्ञसूत्रसमन्वितः ।
शुक्लवस्त्रधरश्शान्तः कटिसूत्रसमन्वितः ॥
शुक्लमाल्यानुलेपश्च कर्णकुण्डलमण्डितः ।
दक्षिणे चाक्षमाला च कूर्चं चैव तु धारयेत् ॥
कमण्डलुकुश(शं !) वामे दक्षिणे स्रुक्स्रुवौ तलः (!) ।
आज्यस्थालीं कुशांचैव(श्चैव ?) वामहस्ते तु धारयेत् ॥
अभयवरदोपेतौ पूर्वहस्तौ द्विजोत्तम ! ।
आसने तूभयाङ्घ्रिश्च शाययेत्तु ततः परम् ॥
मेढ्रमूलोपरिष्टात्तु वामहस्तोर्ध्ववक्त्रकम् ।
सव्यहस्तं च तस्योर्ध्वे तदन्यास्यं च कारयेत् ॥

दक्षिणे चाक्षमालां च वामहस्ते कमण्डलुम् ।
सरस्वती दक्षभागे सावित्री वामभागके ॥
आसीनो वा स्थितो वापि पद्मपीठोपरि स्थितः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

चतर्मुखं चतुर्बाहुं कमण्डल्वक्षधारिणम् ।
रक्तवर्णजटायुक्तं कृत्वा ब्रह्माणमुज्वलम् ॥
सावित्रीं वामपार्श्वे तु सर्वालङ्कारसंयुताम् ।
एवं चतुर्मुखं कुर्याज्जगत्सृष्टिकरं शुभम् ॥

(सुप्रभेदागमे चतुस्त्रिंशत्तमपटले ॥)

लिखेच्चतुर्मुखं देवं चतुर्बाहुं शुभेक्षणम् ।
रत्नकुण्डलसंयुक्तं लम्बकूर्चोपरि स्थितम् ॥
कृष्णाजिनधरं गौरं शुक्लाम्बरविराजितम् ।
दक्षिणं वरदं हस्तं तत्रान्यांशुभ (न्यंस्तुव?) धारिणम् ॥
कमण्डलुधरं वामं तथान्यं संयुतं शु(स्तु?)चा ।
बिभ्राणं चतुरो वेदान् पुरतश्चास्य विन्यसेत् ॥
वामे पार्श्वे तु सावित्रीं दक्षिणे तु सरस्वतीम् ।
आज्यस्थालीं पुरोभागे महिषींश्च(महर्षींश्च ?) समन्ततः ॥

हंसारूढं लिखेत्क्वापि क्वचिच्च कमलासनम् ।
स्रष्टारं सर्वलोकानां ब्रह्माणं परिकल्पयेत् ॥

(शिल्परत्ने पञ्चविंशपटले ॥)

ब्रह्मा कमण्डलुकरश्चतुर्मुखः पङ्कजासनस्थश्च ।

(बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

ब्रह्माणं कारयेद्विद्वान् देवं सौम्यं चतुर्भुजम् ।
बद्धपद्मासनं तुष्टं तथा कृष्णाजिनाम्बरम् ॥
जटाधरं चतुर्बाहुं सप्तहंसरथस्थितम् ।
वामे न्यस्तेतरकरं तस्यैकं दोर्युगं भवेत् ॥
एत(क?)स्मिन् दक्षिणे पाणावक्षमाला तथा शुभा ।
कमण्डलुं द्वितीये च सर्वाभरणधारिणम् ॥
सर्वलक्षणयुक्तस्य शान्तिरूपस्य पार्थिव ! ।
पद्मपत्रदलाग्राभं ध्यानसंमीलितेक्षणम् ॥
अर्चायां कारयेद्देवं चित्रे वा वास्तुकर्माणि ।

(विष्णुपुराणे ॥)

पद्मपत्रासनस्थश्च ब्रह्मा कार्यश्चतुर्मुखः ।
सावित्री तस्य कर्तव्या वामोत्सङ्गगता तथा ॥

(आदित्यपुराणे ॥)

ऋग्वेदादि प्रभेदेन कृतादियुगभेदतः ।
विप्रादिवर्णभेदेन चतुर्वक्त्रं चतुर्भुजं ॥
दक्षिणाधः करात्स्रष्टा जपमालां तथा स्रुचम् ।
पुस्तं कमण्डलुं धत्ते सकूर्चः कमलासनः ॥
अक्षसूत्रं पुस्तकं च धत्ते पद्मं कमण्डलुम् ।
चतुर्वक्त्रा तु सावित्री श्रोत्रियाणां गृहे हिता ॥

(रूपमण्डने ॥)

जटिलाः श्मश्रुलाः शान्ता आसीना ध्यानतत्पराः ।
कमण्डल्वक्षसूत्राभ्यां संयुक्ता ऋषयस्स्मृताः ॥
विश्वकर्मा चतुर्बाहुरक्षमालां च पुस्तकम् ।
कं वा(बुं?) कमण्डलुं धत्ते त्रिनेत्रो हंसवाहनः ॥
आग्नेय्यां तु गणेशस्स्यान्मातृस्थानं च दक्षिणे ।
नैऋत्ये तु सहस्राक्षं वारुण्यां जलशायिनम् ॥
वायव्ये पार्वतीरुद्रौ ग्रहांश्चैवोत्तरे न्यसेत् ।
ऐशान्ये कमलादेवीं प्राच्यां तु धरणीधरम् ॥

इति ब्रह्मायतनम् ।

ब्रह्मप्रतीहाराः ।

ब्रह्मणोऽष्टौ प्रतीहारान् कथयिष्याम्यनुक्रमात् ।
पु(प ?)रुषाकारगम्भीराः सकूर्चा मकुटोज्ज्वलाः ॥

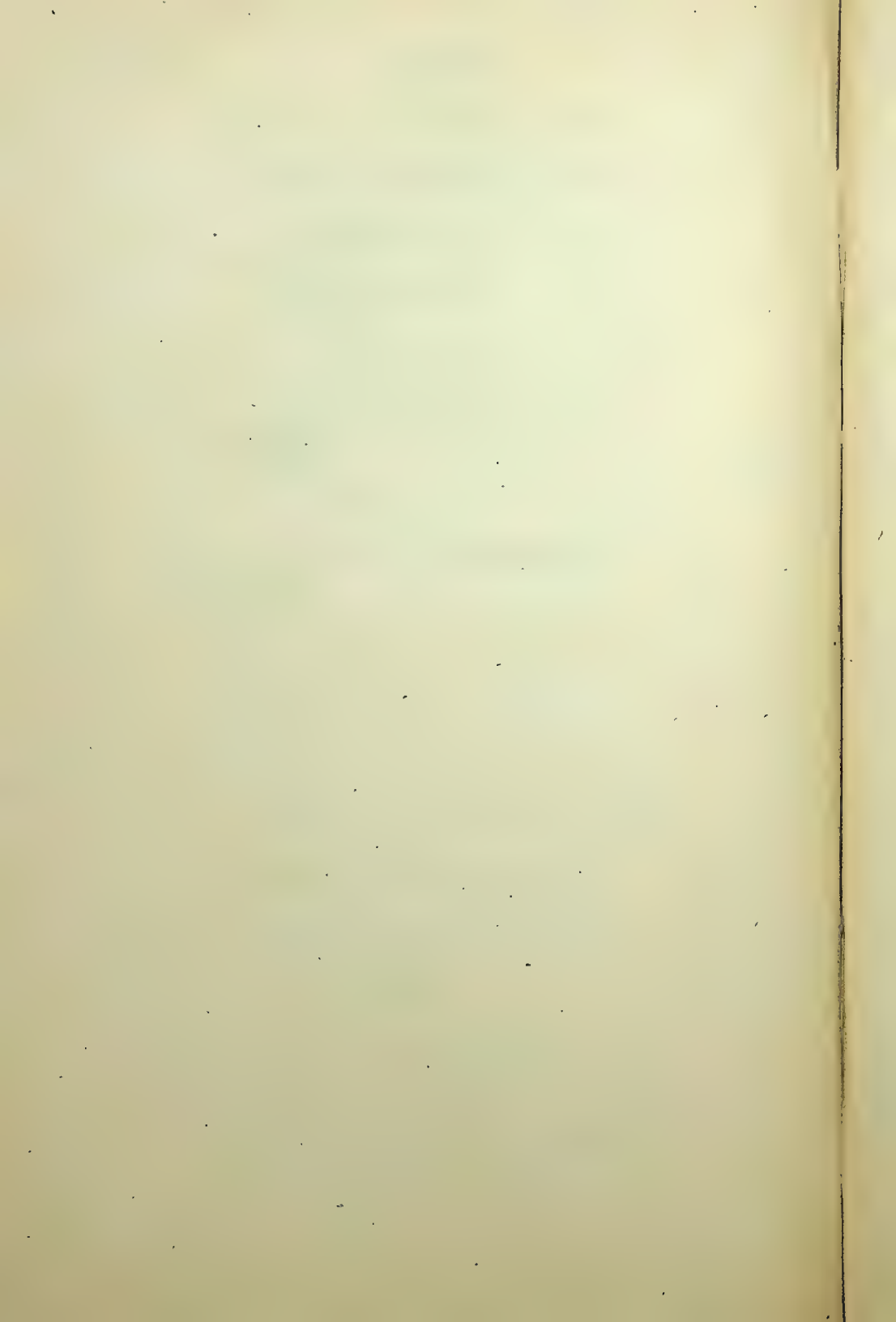
पद्मं स्रुक्पुस्तकं दण्डं सत्यो वामेऽथ दक्षिणे ।
सव्यापसव्ये करके शेषं प्राग्वत्सधर्मकः ॥

अक्षं पद्मागमौ दण्डं करैर्धत्ते प्रियोद्भवः ।
दण्डागमस्रुक्फलकैर्यज्ञः स्यादायुधैः शुभैः ॥

अक्षसूत्रगदाखेटदण्डैर्विजयनामकः ।
अधोहस्तापसव्येन खेटकं यज्ञभद्रकः ॥

अक्षः पाशाङ्कुशौ दण्डो भवे स्यात्सार्वकामिकः ।
दण्डाङ्कुशपाशपद्मैर्विभवस्सर्वशान्तिदः ॥

इति ब्रह्मप्रतीहाराः ।

(रूपमण्डने ॥)

दिक्पालाः ।

दिक्पालाः ।

इन्द्रः ।

श्यामवर्ण(र्णं) द्विहस्तं च रक्ताम्बरधरं शुभम् ।
किरीटमकुटोपेतं सर्वाभरणभूषितम् ॥

शक्तिर्दक्षिणहस्ते तु वामहस्तेऽङ्कुशं धृतम् ।
विशालोदरग्रीवं च वामे शचीसमन्वितम् ॥

द्विनेत्रं सौम्यवदनं सिंहासनोपरि स्थितम् ।
आसीनं वा प्रकर्त्तव्यं गजारूढमथापि वा ॥

इन्द्रमेवं समाख्यातमश्विन्यौ च प्रवक्ष्यते ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

इन्द्रमैन्द्रे तु मतिमांस्त्विन्द्रो वज्राङ्कुशोधरात्[1] ।
श्यामाङ्गं तु गजारूढमप्सरोगणसंयुतम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

सुरराजं प्रवक्ष्येऽहमैरावतसमाश्रितम् ।
किरीटकुण्डलधरं भुजद्वयसमन्वितम् ॥

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१ 'वज्राङ्कुशौ दधत्' इति पाठान्तरम् ।

कुलिशं दक्षिणे पाणौ वामहस्ते तथोत्पलम् ।
दिव्यरत्नविभूषाढ्यं दिव्यचीनांशुकैर्युतम् ॥
चित्रचामरधारिण्यौ स्त्रियौ पार्श्वे प्रकल्पयेत् ।
सिंहासनस्थमथवा लिखेद् गन्धर्वसंयुतम् ॥
इन्द्राणीं वामतस्तस्य लिखेदुत्पलधारिणीम् ।
दिव्यशृङ्गारसंयुक्तामिन्द्रवक्त्रावलोकिनीम् ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

शुक्लश्चतुर्विषाणो द्विपो महेन्द्रस्य वज्रपाणित्वं च ।
तिर्यग्ललाटसंस्थं तृतीयमपि लोचनं चिह्नम् ॥

(बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

चतुर्दन्ते गजे सक्तः श्वेतः कार्यस्सुरेश्वरः ।
वामोत्सङ्गगता कार्या तस्य भार्या शची नृप! ॥
नीलवस्त्रा सुवर्णाभा सर्वाभरणवांस्तथा ।
तिर्यग्ललाटकस्ताक्ष्यः(स्थाक्षः ?) कर्तव्यश्च विभूषितः ॥
शक्रश्चतुर्भुजः कार्यो द्विभुजा च तथा शशी(ची ?) ।
पद्माङ्कुशौ च कर्तव्यौ वामदक्षिणहस्तयोः ॥
वामं शचीपृष्ठगतं द्वितीयं वज्रसंयुतम् ।
वामे शच्याः करे कार्या रम्या सन्तानमञ्जरी ॥

दक्षिणं पृष्ठविन्यस्तं देवराजस्य कारयेत् ।

(विष्णुधर्मोत्तरे ॥)

वज्रपाणिर्महावीरस्सिंहस्कन्धोऽवलीलधृक् ।
ललाटोरस्स्थलायामपीवरोरुर्महोदरः ॥
प्रसन्नवदनश्श्यामवर्णो रक्ताम्बरस्सुखी ।
किरीटकुण्डली हारकेयूरादिविभूषितः ॥
पृथुशिरोगजारूढो देवराजश्शचीपतिः ।
शक्रस्याकृतिरेवं तु चण्डेशस्याकृतिं शृणु ॥

(पूर्वकारणागमे त्रयोदशपटले ॥)

वरं वराङ्कुशौ चैव कुण्डीं धत्ते करैस्तु यः ।
गजारूढः सहस्राक्ष इन्द्रः पूर्वदिशाधिपः ॥

(रूपमण्डने ॥)

वह्निः ।

वच्मीह वह्निरूपं तु रक्तवर्णं चतुर्भुजम् ।
वरदाभयहस्तं च............... ॥
शक्तिस्स्यादपरे वामे दक्षिणे तु स्रुचं धरम् ।
एकाननं त्रिनेत्रं च रक्तकेशोर्ध्वमेव च ॥
वह्निरूपं समाख्यातमेवं धामनि विन्यसेत् ।

(सुप्रभेदागमे एकचत्वारिंशत्तमपटले ॥)

कृत्वा चाग्निमजारूढं रक्ताभं रक्तलोचनम् ।
शिखाभिरूर्ध्वगाभिश्च युक्ति(क्तं ?)शक्तिस्रुवं धरम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

वह्नेस्स्वरूपं वक्ष्यामि शुद्धकाञ्चनसुप्रभम् ।
अर्धचन्द्रासनगतं रक्तवस्त्रविराजितम् ॥

लोहितं वा प्रकुर्वीत बालार्कसमतेजसम् ।
युक्तं यज्ञोपवीतेन लम्बकूर्चेन शोभितम् ॥

मेषपृष्ठस्थितं देवं भुजद्वयसमन्वितम् ।
दक्षिणे चाक्षसूत्रं स्यात् करे वामे कमण्डलुः ॥

स्वाहादेवी कृता पार्श्वे कुङ्कुमेन विलेपिता ।
अरुणैरम्बरैर्भव्या लब्धा मात्र (?) विभूषिता ॥

कुण्डस्थो वा प्रकर्तव्यो हव्यवाहो विचक्षणैः ।
ज्वालाभिस्सप्तशीर्षेण शोभमानो महाद्युतिः ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे)

रक्तं जटाधरं वह्निं कारयेद्धूम्रवाससम् ।
ज्वालामालाकुलं सौम्यं त्रिनेत्रं श्मश्रुधारिणम् ॥

चतुर्बाहुं चतुर्दंष्ट्रं देवेशं वायुसारथिम् ।
चतुर्भिश्च शुकैर्युक्ते धूमाचिह्नरथे स्थितम् ॥

वामोत्सङ्गगता स्वाहा शक्रस्येव शची भवेत् ।
रत्नपात्रकरा देवी वह्नेर्दक्षिणहस्तयोः ॥
ज्वालात्रिशूले कर्तव्ये त्वक्षमाल्यं च वामके ।

(विष्णुधर्मोत्तरे ॥)

अर्धचन्द्रासनासीनो ब्रह्मरूपो हुताशनः ।
प्रज्वलत्काञ्चनज्योतिः पिङ्गलः पिङ्गलोचनः ॥
हेमकूर्चाग्रसदृशस्वरूपं च शिरोरुहम् ।
तरुणादित्यसंकाशं तद्वस्त्रमुपवीतकम् ॥
अक्षमाला च शक्तिश्च दक्षिणेऽदक्षिणेऽपि च ।
ज्वालामालाकुलं तीव्रं पार्श्वस्थान्य(स्थं ह्यं ?)शुमण्डलम् ॥
मेषारूढं च कुण्डस्थो योगपट्टेन वेष्टितम् ।
दक्षिणे तु स्थिता स्वाहा रत्नकुण्डलमाण्डिता ॥
अग्नेराकृतिरेवं स्याच्छृणु वैवस्वताकृतिम् ।

(पूर्वकारणागमे चतुर्दशपटले ॥)

वरदः शक्तिहस्तश्च समृणालकमण्डलुः ।
ज्वालापुञ्जनिभो देवो मेषारूढो हुताशनः ॥

(रूपमण्डने ॥)

वैवस्वतः ।

द्विभुजः कृष्णवर्णस्तु खड्गखेटकधारिणी ।
करालदंष्ट्रवदनो रक्तमाल्यानुलेपनः ॥

रक्तवस्त्रधरोग्रश्च किरीटमकुटान्वितः ।
दीप्ताग्निसदृशाक्षश्च महामहिषवाहनः ॥

यमस्त्वेवं हि पार्श्वस्थौ तमिस्रौ चोग्रवक्त्रकौ ।
चित्रगुप्तः कलिश्चैव द्वारपार्श्वे तु संस्थितौ ॥

कृष्णश्यामनिभौ तौ च रक्तवस्त्रासिता(धरा ?) वुभौ ।
पीठपार्श्वस्थितौ मृत्युसहिताद्(संहितौ व्यु ?)ग्रतेजसौ ॥

नीललोहितसङ्काशौ द्वौ चामरधृतं स्त्रियौ ।
पुरतः संस्थितौ विप्रौ धर्माधर्मे समाह्वयौ[1] ॥

यमस्सिंहासनासीनो महिषारोहितस्तु वा ।
यमलक्षणमाख्यातं रोहिणीलक्षणं शृणु ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

यमं सुदण्डहस्तं तु महिषासनसंस्थितम् ।
करालं कालवर्णं च फलपल्लवपाणिनम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

पितृराजं प्रवक्ष्यामि नीलाञ्जनसमच्छविम् ।
दण्डं पाशं धनुर्दोर्भ्यां प्रदीप्ताग्निविलोचनम् ॥

महामहिषमारूढं सिंहासनमथापि वा ।
मृत्युना चित्रगुप्तेन पार्श्वयोरुपशोभितम् ॥

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१ 'धर्मशर्म समाह्वया' विति पाठान्तरम् ।

करालैः किंकरैश्चैव सुरासुरगणैस्तथा ।
धर्मिभिः पापिभिश्चैव सेव्यमानं निरन्तरम् ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

सजलाम्बुदसच्छायस्तप्तचामीकराम्बरः ।
महिषस्थश्च कर्तव्यस्सर्वाभरणवान् यमः ॥
नीलोत्पलाभां धूम्रोर्णां(धूमोर्णा?) वामोत्सङ्गे च कारयेत् ।
धूम्रोर्णा(धूमोर्णा?) द्विभुजा कार्या यमः कार्यश्चतुर्भुजः ॥
दण्डखड्गावुभौ कार्यौ यमदक्षिणहस्तयोः ।
ज्वाला त्रिशूला कर्तव्या त्वक्षमाला च वामके ॥
दण्डोपरि मुखं कार्यं ज्वालामालाविभूषणम् ।
धूम्रोर्णा(धूमोर्णा?)दक्षिणो हस्तो यमपृष्ठगतो भवेत् ॥
वामे तस्याः करे कार्यं मातुलुङ्गं सुदर्शनम् ।
पार्श्वे तु दक्षिणे तस्य चित्रगुप्तं तु कारयेत् ॥
आपीच्यवेषं स्वाकारं द्विभुजं सौम्यदर्शनम् ।
दक्षिणे लेखनी तस्य वामे पत्रं तु कारयेत् ॥
वामे पाशधरः कार्यः कालो विकटदर्शनः ।

(विष्णुधर्मोत्तरे ॥)

दण्डपाणिर्महादीप्तः कालाञ्जनसमच्छविः ।
महामहिषिकारूढो दीप्ताग्निसमलोचनः ॥

(पूर्वकारणागमे चतुर्दशपटले ॥)

लेखनीं पुस्तकं धत्ते कुक्कुटं दण्डमेव च ।
महामहिषमारूढो यमः कृष्णाङ्ग ईरितः ॥

(रूपमण्डने ॥)

निर्ऋतिः ।

निर्ऋतिर्नीलवर्णस्तु द्विभुजश्च महातनुः ।
खड्गं दक्षिणहस्तेन वामहस्तेन खेटकम् ॥

पीतवस्त्रधरं रौद्रं करालास्यं च दंष्ट्रिणम् ।
सर्वाभरणसंयुक्तं नानापुष्पैरलङ्कृतम् ॥

दुकूलवसनास्सर्वाः पीनोरुजघनस्तनाः ।
मध्यक्षामातिसौम्याश्च किञ्चित्प्रहसिताननाः ॥

नानागन्धानुलिप्ताङ्गा भद्रपीठोपरि स्थिताः ।
समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरास्स्मृताः ॥

अप्सरैश्च समायुक्तो निर्ऋतिश्च विशेषतः ।
निर्ऋतिस्त्वेवमाख्यातं वरुणस्त्वथ वक्ष्यते ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

खड्गखेटकसंयुक्तं निर्ऋतिश्यामवर्णकम् ।
करालं विकृताकारं सिंहारूढं द्विनेत्रकम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

राक्षसं संप्रवक्ष्यामि नैर्ऋते स्थितम् ।
नरयानसमारूढं रक्षि(क्षो ?)भिर्बहुभिश्श्रितम् ॥
कालमेघसमाभासं खड्गखेटकधारिणम् ।
पीतवस्त्रपरीधानं स्वर्णभूषाविभूषितम् ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

विरूपाक्षो विवृत्ता(वृता ?)स्यः प्राशु(प्रांशु ?)दंष्ट्रोज्वलाननः ।
ऊर्ध्वकेशी खरस्थश्च द्विबाहुर्भीषणाननः ॥
कर्णेन कृष्णरक्ताङ्गः कृष्णाम्बरधरस्तथा ।
सर्वाभरणवान् दंष्ट्रासङ्घैर्दण्डधरस्तथा ॥
भार्याश्चतस्रः कर्तव्या देवी च निर्ऋतिस्तथा ।
कृष्णाङ्गी कृष्णवदना पाशहस्ता तु वामतः ॥

(विष्णुधर्मोत्तरे ॥)

राक्षसेशो विशालाक्षः पीतवस्त्रश्शवासनः ।
निर्ऋतिस्सुस्थितासीनः खड्गहस्तो महोज्वलः ॥
निर्ऋतेराकृतिर्ह्येवं वरुणस्याकृतिं शृणु ।

(पूर्वकारणागमे चतुर्दशपटले ॥)

खड्गं च खेटकं हस्तैः कर्त्तिकां वैरिमस्तकम् ।
दंष्ट्राकरालवदनं श्वानारूढश्च राक्षसः ॥

(रूपमण्डने ॥)

वरुणः ।

वरुणश्शुक्लवर्णस्तु द्विभुजः पाशहस्तकः ।
सर्वाभरणसंयुक्तः करण्डमकुटान्वितः ॥

पीतवस्त्रधरश्शान्तो महाबलसमन्वितः ।
यज्ञसूत्रसमायुक्तो मकरस्थानकासनः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

वरुणं पाशहस्तं तु शुक्लवर्णसमप्रभम् ।
अन्यहस्तेन वरदं सर्वाभरणभूषितम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

सप्तहंसे रथे कार्यो वरुणो यादसां पतिः ।
स्निग्धवैदूर्यसंकाशः श्वेताम्बरधरस्तथा ॥

किंचित्प्रलम्बजठरो मुक्ताहारविभूषितः ।
सर्वाभरणवान् राजन्! महादेवश्चतुर्भुजः ॥

वामभागगतं केतुं मकरं तस्य कारयेत् ।
छत्रं तु सुसितं मूर्ध्नि भार्या सर्वाङ्गसुन्दरी ॥

वामोत्सङ्गगता कार्या मध्ये तु द्विभुजा नृप! ।
उत्पलं कारयेद्वामे दक्षिणे(णं?) देवपृष्ठगम् ॥

पद्मपाशौ करे कार्यौ देवदक्षिणहस्तयोः ।
शङ्खं च रत्नपात्रं च वामयोस्तस्य कारयेत् ॥

भागे तु दक्षिणे गङ्गा मकरस्था सचामरा ।
देवी पद्मकरा कार्या चन्द्रगौरी वरानना ॥
वामे तु यमुना कार्या कूर्मसंस्था सचामरा ।
नीलोत्पलकरा सौम्या नीलनीरजसन्निभा ॥

(विष्णुधर्मोत्तरे ॥)

शङ्खकुन्देन्दुधवलः पाशहस्तो महाबलः ।
केयूरकुण्डली हारी पीतवासास्सुशोभनः ॥
आसीनो वा स्थितो वापि मकरे वरुणस्स्मृतः ।

(पूर्वकारणागमे चतुर्दशपटले ॥)

वरं पाशौ व्यलं कुण्डी हस्तैर्बिभ्रत्क्रमाच्च यः ।
नक्रारूढः स कर्त्तव्यो वरुणः पश्चिमाश्रितः ॥

(रूपमण्डने ॥)

वायुः ।

द्विभुजस्तु महीवीर्य्यस्ताम्राक्षो धूम्रसन्निभः ।
ध्वजं वै दक्षिणे हस्ते वामहस्ते तु दण्डधृक् ॥
कुञ्चितभ्रूयुतो वायुः श्वेताम्बरविभूषितः ।
नानाभरणसंयुक्तः केशाढ्यः केशैस्तु सुविकीर्णकः ॥
सिंहासनोपरिष्टात्तु शीघ्रयात्रोत्सुकः स्थितः ।
वायुरेवं समाख्यातो रुद्रलक्षणमुच्यते ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

अनिलं धूम्रवर्णं तु मृगारूढं ध्रवं (धृत ?)ध्वजम् ।
सव्येऽङ्कुशधरं श्यामं चात्मानं विधिवद् गतम् ॥
(सुप्रभेदागमे अष्टाचत्वारिंशत्तमपटले ॥)

समीरणं प्रवक्ष्यामि सूत्रहरिणवाहनम् ।
पीताम्बरधरं देवं चित्ररत्नविभूषितम् ॥
वरदं दक्षिणं हस्तं वामहस्तं पताकयम् (या ?) ।
बिभ्राणं कुण्डलोपेतं किरीटवरधारिणम् ॥
(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

वायुरम्बरवर्णस्तु तदाकाराम्बरो भवेत् ।
काष्ठपूरितचक्रस्तु द्विभुजो रूपसंयुतः ॥
गमनेच्छुश्शिवा भार्या तस्य कार्या च वामतः ।
कार्यो गृहीतचक्राङ्कः कराभ्यां पवनो द्विजः ॥
तथैव देवी कर्तव्या शिवा परमसुन्दरी ।
व्यावृतास्यस्तथा कार्यो देवो व्याकुलमूर्धजः ॥
(विष्णुधर्मोत्तरे ॥)

कुञ्चितभ्रूर्युवा वायुस्ताम्रदग् धूम्रसन्निभः ।
अङ्कुशेन करो वीर्यश्शम्बराम्बरसंयुतः ॥
मृगारूढो विधातव्यस्सर्वाभरणभूषितः ।
एवं सदागतिस्सर्वव्यापकोऽयं समीरणः ॥
(पूर्वकारणागमे चतुर्दशपटले ॥)

वरं ध्वजं पताका च कमण्डलुकरैर्दधत् ।
मृगारूढो हरिद्वर्म्म(र्णः ?) पवनो वायुदिक्पतिः ॥

(रूपमण्डने ॥)

धनदः ।

धनदस्सर्वयक्षेशस्सर्वाभरणभूषितः ।
तप्तकाञ्चनसङ्काशो हस्तद्वयसमन्वितः ॥

वरदाभयहस्तश्च गदां वै वामहस्तके ।
करण्डमकुटोपेतस्सितवासोत्तरीयकः ॥

दक्षभागे शङ्खनिधिर्वामे पद्मनिधिस्तथा ।
धनदस्य तु वामे तु देवीं कुर्य्यात्सलक्षणाम् ॥

पद्मपीठोपरिष्टात्तु द्विनेत्रो मेषवाहनः ।
रक्ताम्बरधरस्सौम्यश्शङ्खपद्मनिधिर्युतः ॥

शङ्खपद्मनिधी द्वौ च भूताकारौ महाबलौ ।
आसीनौ पद्मपीठे तु पद्महस्तौ द्विजोत्तम ! ॥

करण्डमकुटोपेतौ सितावासोत्तरीयकौ ।
धनदं ह्येवमाख्यातं प्राग्वद्रुद्रांश्च कल्पयेत् ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

यक्षेशं तु गदाहस्तं श्यामरूपं भयावहम् ।
द्विबाहुं रक्तवस्त्राढ्यं रक्ताक्षं रक्तपाणिनम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

हरमित्रं प्रवक्ष्यामि द्रव्यहारविभूषितम् ।
किरीटकुण्डलयुतं श्वेताम्बरविराजितम् ॥
नरयुक्तविमानस्थं गदापाणिं वरप्रदम् ।
महोदरं महाबाहुं गौरवर्णं मनोहरम् ॥
अष्टभिर्निधिभिर्युक्तं द्रविणव्यग्रपाणिभिः ।
समन्ताद् गुह्यकैर्युक्तं चित्रकर्मणि लेखयेत् ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

कर्तव्यः पद्मपत्राभो वरदो नरवाहनः ।
चामीकराभो वरदस्सर्वाभरणभूषितः ॥
लम्बोदरश्चतुर्बाहुर्वामपिङ्गललोचनः ।
आपीच्यवेषः कवची हारभारी मनोहरः ॥
द्वे च दंष्ट्रे मुखे तस्य कर्तव्ये श्मश्रुधारिणः ।
वामेन विभवा कार्या मौलिस्तस्यारिमर्दन ! ॥
वामोत्सङ्गगता कार्या वृद्धिर्देवी वरप्रदा ।
देवपृष्ठगतं पाणिं द्विभुजायास्तु दक्षिणम् ॥
रत्नपात्रधरं कुर्याद्वामं रिपुनिषूदन ! ।
गदाशक्ती च कर्तव्ये तस्य दक्षिणहस्तयोः ॥
सिंहार्कलक्षणं केतुं शिबिकामपि पादयोः (?) ।
शङ्खपद्मनिधी कार्यौ सरूपौ निधिसंस्थितौ ॥

शङ्खपद्माञ्जलिक्रान्तं वदनं तस्य पार्श्वयोः (?) ।

(विष्णुधर्मोत्तरे ॥)

मकुटी कुण्डली हारी केयूरी नरवाहनः ।
यक्षराजः कुबेरोऽयं तप्तकाञ्चनसन्निभः ॥

शङ्खपद्मनिधीयुक्तो गदाहस्तो निधीश्वरः ।

(पूर्वकारणागमे चतुर्दशपटले ॥)

गदानिधीबीजपूरकमण्डलुधरः करैः ।
गजारूढः प्रकर्त्तव्यः सौम्ययो (?)नरवाहनः ॥

(रूपमण्डने ॥)

ईशः ।

ईशो वै द्विभुजश्शान्तस्सर्वाभरणभूषितः ।
जटामकुटसंयुक्तश्शुक्लवस्त्रद्युतिः स्थितः ॥

शुक्लयज्ञोपवीतश्च शुक्लपद्मोपरि स्थितः ।
शूलं दक्षिणहस्ते तु कपालं वामहस्तके ॥

ईशानमेत्रमाख्यातं ततो वै भास्कराकृतिः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

ईशानं तु चतुर्बाहुं त्रिनेत्रं तु जटाधरम् ।
शूलपाणिं वृषारूढं वरदाभयपाणिनम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

ईशानं संप्रवक्ष्यामि शारदेन्दुसमप्रभम् ।
शुभ्रं वृषभमारूढं बालेन्दुकृतशेखरम् ॥

जटामण्डलभूषाढ्यं लोचनत्रयभूषितम् ।
त्रिशूलपाणिं वरदं व्याघ्रचर्माम्बरावृतम् ॥

मणिकुण्डलभूषाढ्यं नागयज्ञोपवीतिनम् ।
लिखेदेवंविधं देवं चित्रकं चित्रकोविदः ॥

(शिल्परत्नसंयोजिते कस्मिंश्चिद् ग्रन्थे ॥)

वृषारूढो महाराजो धवलः पिङ्गलेक्षणः ।
त्रिशूलपाणिरीशानस्त्रिनेत्रो लोकशङ्करः ॥

(पूर्वकारणागमे चतुर्दशपटले ॥)

वरं तथा त्रिशूलं च भागेन्द्र(?)बीजपूरकम् ।
बिभ्राणो वृषभारूढ ईशानो धवलद्युतिः ॥

(रूपमण्डने ॥)

अश्विन्यादिमूर्त्त्यन्तराणि ।

अश्विन्यादिमूर्त्यन्तराणि ।

अश्विनीदेवते ।

एकसिंहासनासीनावश्विन्यावश्वरूपिणौ ।
दाडिमीपुष्पसङ्काशावुभयौ सोपवीतिनौ ॥

फुल्लरक्तोत्पलाक्षौ च पीतस्रग्वस्त्रधारिणौ ।
नासत्योदस्रनामोक्त[1] जटामकुटधारिणौ ॥

करद्वयसमायुक्तौ श्रीभूषणविभूषितौ ।
अभयं दक्षिणं हस्तं पुस्तकं वामहस्तके ॥

लंम्बितं दक्षिणं पादं वाममुत्कुटि(त्कटु?)कासनम् ।
देवानां भिषजावेतौ तौ चिकित्साविधायिनौ ॥

तयोश्च पार्श्वयोर्विप्र! दक्षिणेऽदक्षिणे क्रमात् ।
मृतसञ्जीविनी चैव संज्ञितौ(?) चामरोद्धृतौ ॥

पृष्ठे विशल्यकरणी द्वे स्त्रियोपेतपिङ्गलौ(?) ।
वामे धन्वन्तरिश्चैव आत्रेयश्च तथैव च ॥

पीतरक्तनिभावेतौ विधेयौ कृष्णवाससौ ।
खड्गखेटकहस्तौ तौ सर्वाभरणभूषितौ ॥

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1 'नासत्यदस्रनामाना' विति पाठान्तरम् ।

अश्विनाविति विख्यातौ वह्निः पूर्ववदेव हि ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

नासत्यश्चैव दस्रश्च अश्विनौ तौ प्रकीर्तितौ ।

शुक्लवस्त्रधरोष्णीषौ पुस्तकाभयपाणिनौ ॥

सोत्तरीयौ सुरूपौ च शुक्लहेमनिभौ तथा ।

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

एकसिंहासनासीनावश्विनावश्वरूपिणौ ।

दाडिमीपुष्पसङ्काशावुभौ तौ सोपवीतकौ ॥

फुल्लरक्तोत्पलाक्षौ च पीतस्रग्वस्त्रधारिणौ ।

करद्वयसमायुक्तौ श्रीभूषणविभूषितौ ॥

अभयं दक्षिणे हस्ते वरदं वामहस्तके ।

लम्बितं दक्षिणं पादं वाममुत्कुटि(त्कटु?)कासनम् ॥

(शिल्परत्ने पञ्चविंशपटले ॥)

पद्मपत्रसवर्णाभौ पद्मपत्रसमाम्बरौ ।

द्विभुजौ देवभिषजौ कर्तव्यौ देहसंयुतौ ॥

सर्वाभरणसंपन्नौ विशेषाच्चारुलोचनौ ।

तयोरोषधयः कार्या दिव्या दक्षिणहस्तयोः ॥

वामयोः पुस्तके कार्ये दर्शनीये तथा नृप ! ।

एकस्य दक्षिणे पार्श्वे वामे चान्यस्य यादव ! ॥

नारीयुगं प्रकर्तव्यं सुरूपं चारुदर्शनम् ।
तयोश्च नामनी प्रोक्ते रूपसंपत्तथाकृतिः ॥
मधूकपुष्पसंकाशा रूपसंपत्प्रकीर्तिता ।
आकृतिः कथिता लोके शरकाण्डनिभा तथा ॥
रत्नभाण्डकरे कार्ये चन्द्रशुक्लाम्बरे तथा ।

(विष्णुधर्मोत्तरे ॥)

उभयोस्(यौ or यां?)सोपवीतौ तौ चूडामकुटधारिणौ ।
फुल्लरक्तोत्पलाक्षौ च पीतस्रक्शुक्लवस्त्रकौ ॥
अश्विन्याकृतिरेवं तु सूर्याकृतिं शृणुष्वथ ।

(पूर्वकारणागमे त्रयोदशपटले॥)

वसवः ।

धरो ध्रुवश्च सोमश्च आपस्त्वनल एव च ।
अनिलः प्रत्युषश्चैव प्रभावश्च तथैव च ॥
वसवश्चाष्टकास्त्वेते रक्तवर्णा द्विबाहवः ।
पीताम्बरधरास्सर्वे आसीनो वा स्थितोऽपि वा ॥
खड्गखेटकहस्तास्ते सर्वाभरणभूषिताः ।
करण्डमकुटोपेता रौद्रास्सर्वे प्रकीर्तिताः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

धरो ध्रुवस्तथा सोमस्सावित्रस्त्वनिलोऽनलः ।
प्रत्युषश्च प्रभावश्च सुदंष्ट्रा भीमरूपकाः ॥
खड्गखेटकहस्तास्तु कुञ्चितभ्रूसुलोचनाः ।
सर्वाभरणसंयुक्ताश्चित्रवस्त्रधरास्तथा ॥
रक्तवस्त्रधराः पीताः प्रोक्ता वैवस्वतास्त्विह ।

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

अथातस्संप्रवक्ष्यामि वसुरूपाणि ते जय ! ।
पद्माक्षमालिके तस्य दक्षवामकरद्वये ॥
सीरशक्ती दधानोऽयं धराख्यो वसुरादिमः ।
मालां पुष्करबीजोत्थां चक्रं शक्तिं कमण्डलुम् ॥
दक्षाधरादिसिक्येन(?) यस्य स्युस्स ध्रुवो मतः ।
मुक्ताफलकृता माला पङ्कजं शक्तिरङ्कुशः ॥
स वसुः कीर्तितो वत्स ! सोमनामेति वै बुधैः ।
सव्यवामोर्ध्वगौ यस्य करौ स्त्रुश्शक्तिसंयुतौ ॥
सीराङ्कुशान्वितौ चाधः स भवेदापसंज्ञकः ।
अक्षमालोपर्यात्यूर्ध्वे सृणिशक्तिकरावधः ॥
यस्य स्तस्सोऽनिलाख्यस्स्याच्छुभदः पञ्चमो वसुः ।
स्रुवाक्षमालिके दक्षे वामे शक्तिकपालभृत् ॥
सव्योर्ध्वादिक्रमाद्योऽसौ नलाख्यस्तु वसुस्स्मृतः ।
खट्वा(ड्गा ?)ङ्कुशधरस्सव्ये शक्तिखेटकरोऽन्यतः ॥

प्रत्यूषाख्यो वसुश्चायं सप्तमः परिकीर्तितः ।
सव्ये दण्डकपालोऽसौ वामे तु सृणिशक्तिकः ॥
शुभदः कीर्तितश्चायं प्रभासो वसुरष्टमः ।
एते सर्वे समाख्याता नवकाञ्चनसन्निभाः ॥
धरो ध्रुवश्च सोमश्च्या(श्चा ?)पश्चैवानिलोऽनलः ।
प्रत्यूषश्च प्रभासश्च वसवोऽष्टौ प्रकीर्तिताः ॥

(विश्वकर्मशास्त्रे ॥)

धरो धूम्रश्च सोमश्च आपश्चैवानिलोऽनलः ।
प्रत्यूपश्च प्रभावश्च वसवश्चाष्ट एव च ॥
द्विभुजाश्च द्विनेत्राश्च असिखेटकसंयुताः ।
रक्तवर्णा इमे सर्वे पीतवस्त्रसमन्विताः ॥
सर्वाभरणसंयुक्तास्स्निग्धकुन्तलमूर्धजाः ।
वसूनामाकृतिर्ह्येवमस्त्रमूर्त्याकृतिं शृणु ॥

(पूर्वकारणागमे चतुर्दशपटले ॥)

नागदेवः ।

त्रिनेत्रं चतुर्भुजं सौम्यं रक्ताभं सितवाससम् ।
अभयवरदोपेतं परहस्ते तु नागधृक् ॥
करण्डमकुटोपेतं नागं पञ्चफणान्वितम् ।
सर्वाभरणसंयुक्तं पद्मपीठोपरि स्थितम् ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

नागाः ।

नागानां वक्ष्यते रूपं नाभेरूर्ध्वं नराकृतिः ।
सर्पाकारमधोभागं मस्तके भोगमण्डलम् ॥

एकं फणात्रयं वापि पञ्च वा सप्त वा नव ।
द्विजिह्वास्ते विधातव्याः खड्गचर्मकरैर्युताः ॥
(शिल्परत्ने पञ्चविंशाध्याये ॥)

श्वेतदेहश्च कर्तव्यस्स्फुरन्मौक्तिकसन्निभः ।
रक्ताङ्गस्स्वस्तिकोपेतस्सुतेजास्तक्षको महान् ॥

कृष्णः कार्कोटकः कण्ठे शुक्लरेखात्रयान्वितः ।
रक्तपद्मनिभः पद्मः शिरश्शुक्लस्सविद्रुमः ॥

शङ्खवर्णो महापद्मो मस्तके कृष्णशूलधृक् ।
हेमाभश्शङ्खपालस्स्यात् सितरेखाधरो गले ॥

कुलिको रक्तदेहस्तु चन्द्रार्धकृतमस्तकः ।
द्विजिह्वा बाहुवत्सप्तफणामणिसमन्विताः ॥

अक्षसूत्रधरास्सर्वे कुण्डिकापुच्छसंयुताः ।
एकभोगास्त्रिभोगा वा ह्येतज्जातास्सुतादयः ॥
(मयः ॥)

साध्याः ।

साध्याः पद्मासनगताः कमण्डल्वक्षसूत्रिणः ।
धर्मपुत्रा महात्मानो द्वादशामरपूजिताः ॥
(ब्रह्माण्डपुराणे ॥)

अमुराः ।

किरीटकुण्डलोपेतास्तीक्ष्णदंष्ट्रा भयानकाः ।
नानाशस्त्रधराः काक्षा दैत्यास्सुरगणाद्विषः ॥

दानवा त्रिकृताकारा भ्रुकुटीकुटिलाननाः ।
करिभेन(?) च कुब्जेन मण्डिताश्शस्त्रपाणयः ॥

दंष्ट्राकरालवदना भ्रुकुटीकुटिलेक्षणाः ।
नानारूपा महाकाया नानाशस्त्रधरास्तथा ॥

(शिल्परत्ने पञ्चविंशाध्याये ॥)

अप्सरसः ।

रम्भा च विपुला चैव उर्वशी च तिलोत्तमा ।
मध्यक्षामसमायुक्ताः पीनोरुजघनस्तनाः ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

दुकूलवसनास्सर्वाः पीनोरुजघनस्तनाः ।
मध्ये क्षौवादिवर्णाव(?)तिसौम्याश्च किंचित्प्रहसिताननाः ॥

नानालङ्कारसंयुक्ता भद्रपीठोपरि स्थिताः ।
समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरो(?) स्मृताः ॥

(शिल्परत्ने पञ्चविंशपटले ॥)

पिशाचाः ।

उत्पर्वकृशकायास्ते चर्मास्थिस्नायुविग्रहाः ।
ह्रस्वकीर्णशिरोजास्स्युः पिशाचाश्चित्रकर्मणि ॥

वेतालाः ।

ईदृक्षा(शा?) एव वेताला दीर्घदेहाः कृशोदराः ।
कपोलैः पूर्वजैर्युक्ता लेखनीया मनीषिभिः ॥

(शिल्परत्ने पञ्चविंशाध्याये ॥)

पितरः ।

पितरः पीतवर्णाभाः वृद्धास्ते केशवन्धिताः ।
यज्ञसूत्रसमायुक्ता द्विभुजाः श्वेतवाससः ॥
नानाभरणसंयुक्ता भस्मोद्धूलितविग्रहाः ।
सितदन्तसमायुक्ताः सौम्यदृक्पातनान्विताः ॥
फलके भद्रपीठे वा पितरस्तु महात्मनः(?) ।
वामजानूपरिन्यस्तवामहस्तसमन्विताः ॥
सूची दक्षिणहस्ते तु पितरस्त्रय उच्यते(?) ।
पितरस्तु समाख्याताः शृणु वैवस्वतं ततः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

पिता पितामहौ चैव(हश्चैव?) प्रपितामह एव च ।
पितरस्स्तूयमानास्तु तेषां वै लक्षणं शृणु ॥
सुदृढा पीतक(व?)र्णास्तु छत्रदण्डधरास्तथा ।
शुक्लवस्त्रैः परिच्छन्नाः कीर्तिताः पितरस्त्रयः ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

पितरः पीतवर्णाभा द्विभुजाः श्वेतवाससः ।
यज्ञसूत्रसमायुक्तास्सौम्यदृग्वदनान्विताः ॥

फलके भद्रपीठे वा त्रयस्तु सहिताननाः(सनाः ?) ।

(शिल्परत्ने पञ्चविंशपटले ॥)

कुशपद्मविष्टरस्थाः पितरः पिण्डपात्रिणः ।

(विष्णुधर्मोत्तरे ॥)

सप्तर्षयः ।

ऋषयः पीतवर्णास्तु नानावर्णान्विताम्बराः ।
वृद्धाश्च द्विभुजाश्शान्ता जटामकुटमण्डिताः ॥

चिबुका हृदयान्ताश्च उपवीतसमन्विताः ।
भस्मना च त्रिपुण्ड्रास्यास्स्थानका वासनास्तु वा ॥

दण्डं दक्षिणहस्ते तु छत्रं वामकरे धृतम् ।
छत्रदण्डं विना वापि सव्यं वै ज्ञानमुद्रिका ॥

वामजानूपरिन्यस्तवामहस्तसमन्विताः ।
मनुस्त्वगस्त्य इत्युक्तो वसिष्ठो गौतमस्तथा ॥

अङ्गिरास्स्याद्विश्वामित्रः भरद्वाज इति स्मृताः ।
एते वै सप्त ऋषयः कीर्त्तिताश्च विशेषतः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

भृगुश्चैव वसिष्ठश्च पुलस्त्यः पुलहः क्रतुः ।
काश्यपः कौशिकश्चैव अङ्गिरा मुनयस्त्विमे ॥

सुवल्कला जटायुक्तास्सुमुखा दंशहस्तकाः ।
कक्ष्या च मण्डिताकाराश्शुक्लवस्त्रधराश्शुभाः ॥

पिङ्गलाश्च सुनेत्राश्च पत्नयस्सप्त कीर्तिताः ।

(सुप्रभेदागमे अष्टाचत्वारिंशत्तमपटले ॥)

अगस्त्यश्च पुलस्त्यश्च विश्वामित्रः पराशरः ।
जमदग्निश्च वाल्मीकी सनत्कुमारश्च सप्त च ॥

शुक्लवस्त्रधरास्सर्वे शुक्लयज्ञोपवीतकाः ।
शुक्लवस्त्रोत्तरीयाश्च जटावल्कलसंयुताः ॥

कमण्डल्वक्षहस्ताश्च दीर्घश्मश्रुसमन्विताः ।
ऋषीणामाकृतिः प्रोक्ता अश्विन्याकृतिरुच्यते ॥

(पूर्वकारणागमे त्रयोदशपटले ॥)

कौशिकः ।

अगस्त्यवत्कौशिकं च स्थापयेत्स्थापकोत्तमः ।

भृगुः ।

भृगुः शुक्लनिभश्शान्तश्शुक्लवस्त्रधरस्तथा ।
करण्डमकुटोपेतो हस्तद्वयसमन्वितः ॥

अभयवरदोपेतस्सर्वाभरणभूषितः ।
स्थानकं वासनं वापि पद्मपीठे भृगुश्शुचिः ॥

मरुद्गणाः ।

मरुद्गणा धूम्रवर्णा द्विभुजात्यन्तसुन्दराः ।
केशभारसमायुक्तास्सर्वाभरणभूषिताः ॥
दुकूलवसनास्सर्वे नानापुष्पैरलङ्कृताः ।
अभयवरदोपेता टङ्कशूलसमन्विताः ॥
स्थानकाः पद्मपीठे तु शुक्लवस्त्रधरास्शुभाः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

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